**FRED STONE**
**New Star in Artcraft Pictures**

# When the Legitimate Theatre Changes to Pictures

YOU must establish in the minds of your patrons the fact that just as they came to your theatre to see the best legitimate productions, now they must come to see the best motion pictures.

Let them know that your standards have not been lowered one iota.

It's a simple task if you book the nationally advertised pictures.

**All you have to do is to announce "I show**

## *Paramount and Artcraft Pictures*

At once, the national advertising starts working for you. Everybody knows, then, that you are showing nothing but the best and they'll come in crowds.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Goldwyn Pictures

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If you, as an exhibitor, sought to build a permanent place for yourself in your community or section by depending upon sensational, poorly-made and unhealthy pictures, *you soon would be a bankrupt*.

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There is either a big place in this industry for a quality company like Goldwyn, or no place at all. And the presence on the Goldwyn books of more than 5,000 active accounts reveals clearly the nation-wide exhibitor approval of Goldwyn.

Our productions and stars made their first great appeal to the women and children of America. They instantly increased the matinee patronage throughout the nation. They rapidly extended their vogue to the male patrons of the screen and today they have created in *Goldwyn* the strongest name and reputation value in the motion picture industry.

For the coming season, Goldwyn's stars and their screenplays represent a concentration of Power. The power of Production. The power of Star Personality. The power of the coherent, well-told Story. The power of great Technical Achievement. And the power of the fair and equitable Sales Policy of the Goldwyn organization.

SAMUEL GOLDFISH,
*President*.

**GOLDWYN PICTURES CORPORATION**
16 East 42nd Street New York City

# DRAMATIC MIRROR

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THREE BIG CIRCUITS

(Pantage's Circuit—
The F. & H. Amusement Co.—
The B. S. Moss Circuit)

That Had *Given Up* Serials
Decide They Cannot Afford to Pass Up

"A FIGHT FOR MILLIONS"

*Featuring*

WILLIAM DUNCAN

With Edith Johnson and Joe Ryan

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Motion Picture Trade Directory

Can Do

Three Things For You

**ONE**—Place your proposition before every one in any way connected with the Motion Picture Industry and keep it there for at least three months.

**TWO**—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

**THREE**—Send you daily reports, giving the names and addresses of those in the market for your goods.

*Published by*

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ALSO PUBLISHERS OF DRAMATIC MIRROR

# "I Am Against the Postal 'Zone' Law"

## Ambassador Gerard Denounces It Because It Would Help German Propaganda

**Our postage on magazines is FOUR times the Canada rate. Our Congress has increased magazine postage by 50 to 900 per cent through a "zone" system — and during the greatest crisis this nation has ever faced.**

**Canada has raised postal rates during the war on every class except newspapers and magazines. Canada recognized the vital need of widespread reading to help win the war.**

**Our Congress has passed a law to throttle reading during the war and after it by this postal "zone" system and a 50 to 900 per cent postage increase! Demand its repeal—at once.**

*Photo Copyright by Underwood & Underwood*

AMBASSADOR JAMES W. GERARD

**Restrict periodical reading and you aid German propaganda — read Ambassador Gerard's condemnation of this same postal "zone" law.**

**Oppose this law. Write to your Senators and Congressmen against this disastrous postal "zone" law—and demand its repeal.**

**Get your friends and family to write. Circulate a petition demanding its repeal.**

**Read Ambassador Gerard's word once again. Enroll to fight this disastrous postal "zone" law and if you will help, you have helped — by discussion, by letters to Congress, by petition —send your name at once, on this coupon to CHARLES JOHNSON POST, 200 Fifth Avenue, New York City.**

### *Ambassador Gerard Said:*

"**Now we have to meet this German Propaganda.** The war is not going to last forever—and you have seen what German Propaganda has done in Russia. These are grave dangers, and they only go to show what can happen in a country like Russia.

"**Fortunately, they cannot propaganda** this country as they can Russia, because we have great publications that go all over the country and have unified the whole country and the whole continent. **That is why I am against the postal zone law passed in the last Congress** putting an extra tax on papers sent from the cities where published.

"They forget that, whether these publications go from Philadelphia, from San Francisco, or from Chicago, it is the exchange of these papers from and to all parts of the country that makes one universal, united America.

"They un fy the sentiment, and that is worth far more in this war than the small amount of extra postage which the Government will obtain."

*A dreamy and dejected heroine is Mae Murray in "Her Body in Bond" (Universal)*

*Face to face with a financial—and romantic—problem are Edward Earle and Agnes Ayres in "One Thousand Dollars" (Vitagraph)*

*Guns and men are often boon companions. Dick Rosson in "A Good Loser" (Triangle)*

*Olive Tell and John Hell with the Classics) pre- flight over*

*Sunderland in "To Kaiser" (Screen pare for a enemy lines*

*Gail Kane, Stuart Braun in "When phic) arrive at a*

*Holmes and Gertrude Men Betray" (Gra- dramatic moment*

*Deep in physical and Mary Miles Ghost of Rosy*

*comfort, mental, is Minter in "The Taylor" (Amer.- Mutual)*

*Fatty Arbuckle finds Alice Lake's pulse abnormally rapid in "Good Night Nurse" (Paramount)*

*Constance Talmadge and an unfriendly telephone in "Good Night Paul" (Select)*

*Jack Pickford has a moment for the sweetest story ever told in "Sandy," a Paramount picture*

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXIX
WHOLE NO. 2065

SATURDAY
JULY 20, 1918

# IF I HAD A LEGITIMATE THEATER—III

By JOSEPH F. LEE

## Last of the Series, Putting Forth Some Ideas on the Orchestra, the Box Office, the House Front and Feature Pictures

MANY motion picture theaters in large cities spend from $1,000 to $3,000 weekly on music alone. Of course this is out of the question for your theater, and it is up to yourself and the location, size of the town, etc. Just how much you can spend is for you alone to figure out. A small orchestra if put on the stage may be placed to good advantage—like a minstrel show parade spread out in which 40 look like 100. If I could afford only a small sized orchestra I would use a large square piano and insist that my drummer have plenty of traps, such as sleigh bells on nickel plated rack, tympana and xylophone.

I would increase the light in my lobby to a great extent and make good use of it to advertise coming and present features. Regarding the exterior or front of the theater, I would make it attractive.

• • •

ALL LEGITIMATE houses have billboards and advertising locations. All these can be used to good advantage when playing motion pictures as they have about the same line of advertising as a traveling legitimate show—from a tack card to a twenty-four sheet stand. If I were going to institute motion pictures I would cover all my billboards with a cheap block stand announcing that my theater was about to run motion pictures, using some catchy phrase and giving the date of opening. I would start this about a month before I opened, bill the town and the country route heavily, using plenty of pictorial paper. For the opening feature use the mailing list that you use for your legitimate attractions, and mail a neat invitation explaining to your patrons that you intend running motion pictures. It would be well to enclose two complimentary tickets for the opening week. Regarding the kind of pictures you should run—this is entirely up to yourself, depending on the opposition and the size of the theater. This applies also to the admission prices charged, which also depends upon the quality of the picture run.

• • •

LIKE the legitimate shows there are different kinds of pictures—the ordinary feature and the special production—and each will require a different price. I would make the wording over the box office: "The Prices of this Production are——" and if it is special let patrons and public know this and the reason for the change in prices. The movie patron expects a lot of amusement for the money he pays. Outside of large cities, three shows daily will fill the bill—one in the afternoon and two in the evening, one at 7 and the other at 9, except in the case of extra long productions, when only two shows a day can be operated profitably.

• • •

YOU are running your legitimate theater about *two days* a week—not over *three* on the *average*. Your other *three* or *four* days *you* are *closed*. Why not turn your *four days* into *profit* instead of *loss?* Many of you are about to spend a certain amount of money on repairs and redecorating for the coming season. Why not add a few extra dollars and make your theater a *combination house*—so many days a week for legitimate shows and the balance for pictures or special productions? When the *repertoire business* was at its *best* your theater was open six nights a week, but you let the $2.00 *show* break in *one* or *two* nights a week. Why not *reverse conditions*—run *pictures* all *season* and let the *traveling* production break in *one or two nights as the case may be*, keeping your theater open six nights a week, using the screen and slides to *boost* the coming *legitimate attraction?*

The purpose of these articles is not to advise you how to run your theater, but to help the legitimate manager to produce motion pictures properly, and THE MIRROR will gladly print any suggestions you have and help you in your problems wherever possible.

• • •

IN CLOSING this series the writer takes the liberty of mentioning a few special picture productions that should stand a 25 and 50 cent admission and are well known to all legitimate theater-goers, which will be offered the coming season: Fred Stone in "Johnny Get Your Gun," Blanche Bates, formerly with Belasco productions, in "The Border Legion," a Zane Grey story; Anita Stewart in "The 'Mind the Paint' Girl," "Return of Tarzan" and even "Uncle Tom's Cabin," with Marguerite Clark.

These are just a few, all of which have box office value, and although pictures have the advantage of legitimate attractions in drawing power, with your knowledge of showmanship and additional ideas they should even prove profitable.

• • •

WILL you keep your theater open two days a week, or will you keep it open six when material like the above is at hand? You yourself shall be the judge and answer this question, for this is the year of Big Things in the motion picture industry.

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

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# THE MIRROR

LOUIS R. REID, Managing Editor

**Church Permits What Police Forbid in the Metropolis**

THE motion picture industry had a rude awakening when it discovered last week that a film censorship exists in New York which can exercise arbitrary powers, preventing exhibitions of photoplays by denying licenses. Just as the film world believed that the metropolis was free from the autocratic and stupid Comstockery which has burdened other cities comes License Commissioner GILCHRIST with a refusal to permit Rev. PAUL SMITH, San Francisco's vice crusader, from showing his picture, "The Finger of Justice," at the Lyric Theater on the ground that it would impair the morals of the young.

As it happens Rev. PAUL SMITH has the sanction and approval of the Church of the Strangers, an institution that not only preaches progress and uplift but actually practices them, and having been denied a playhouse he plans to show his picture which is concerned with his methods of eradicating vice in California in the church. There it will be viewed without police interference.

If the Western clergyman teaches with his picture a wholesome lesson—a lesson which is as uplifting as it is free from prudery—more truth will be added to the assertion that police censorship is a relic of stupid autocracy and primitive-minded Puritanism.

• • •

**The Public Can Stop Ticket Speculating Whenever It Chooses**

FLORENZ ZIEGFELD, JR., hit the nail directly on the head when he stated that "the public can stop ticket profiteering over night if it would refuse to attend any theatre where tickets are placed in the hands of agencies." Again and again newspapers and magazines and people who have had the best interest of the theater at heart have pointed out that ticket speculators could not exist twenty-four hours without the support and approval of the public. But the public has refused to listen and instead has complacently fostered for years the most pernicious nuisance of Broadway.

It required the war with a retrenchment along all lines of expenditure which it influenced to effect a change in the situation. This change has been forcibly put to a test by the fight which Mr. ZIEGFELD has been waging against the speculators.

Now come encouraging reinforcements to the ZIEGFELD campaign in the shape of an ordinance proposed by Alderman QUINN, which if passed will stamp out ticket speculation in New York.

**Appointment of Feminine Stage Manager at Century Grove of Interest to Theatrical World**

THEATRICAL managers are a conservative folk by nature, though paradoxically they often are reckless in their business affairs. Ready with announcements that they are always seeking the novel and bizarre with which to startle and attract the theater-going community, they usually prefer to follow the established conventions and traditions in their policy of engaging players and producing plays. Therefore the appointment of a feminine stage manager at the Century Grove takes on more than ordinary interest in a year in which feminine participation in activities of all kinds is increasing as a result of the draft. Mr. GEST's innovation will be watched eagerly.

• • •

**American Patriotic Photoplays Designed Primarily for American Audiences**

A RECENT article in the Hamilton Spectator takes American motion picture manufacturers to task over the character of certain patriotic productions which have recently been exhibited in Canada.

"The sensational American flag-waving business seen in nearly every war picture presented thus far has been repugnant, particularly at this time," states the Spectator.

In speaking of a patriotic photoplay which has won wide success in this country it says: "This picture had been successfully used throughout the United States as a means to stimulate recruiting, but as a picture for a Canadian audience it was nothing short of an insult. When it is remembered that in the audience on this side of the border would be the wives, mothers, sisters and children of Canadian men overseas (even of those who had paid the great price) of men who had endured for over three years the horrors and deprivations of war, such a picture was an insult which flaunted in their faces the surrender of the Kaiser to General PERSHING at Berlin."

We fear that the Spectator writer has not obtained a clear perspective of American war pictures. These photoplays are designed for American audiences and as the article points out have been used to stimulate recruiting. While some of them may be of a sensational character the spirit back of their production is fine and wholesome. Canadian audiences should make allowance for the fact that American film patrons are interested above all else so far as the war is concerned in American troops and Generals and their various activities here and abroad, and that there is no desire on the part of picture producers to belittle the importance of Canada or Canadian soldiers in the war.

# FANS AND FANCIES

*Doubt and curiosity as expressed by Edna Hibbard in "Rock-a-Bye Baby." Miss Hibbard plays the part of a young wife who to win back her impetuous husband temporarily assumes a maternal role. Needless to say her performance is cunningly fascinating*

*The spirit of youth in "Oh Lady! Lady!!" is largely responsible for the appeal of that musical comedy. Much of that spirit is symbolized by Vivienne Segal, who charmingly sings, dances and listens to Carl Randall's love-making*

*Edith Day is about ready to take Frank Craven seriously in "Going Up" when she learns that he really intends to make an airplane flight*

## SHIFTING OF WAR WORK WILL BENEFIT STAGE

### Strain Upon Traveling Companies to Be Relieved

The Government's determination to shift some of the war work to the Western States in order to relieve the strain in the East will have a beneficial effect on traveling theatrical companies which have been called upon to meet such heavy demands recently.

What with the increased railroad fares and the uncertainty of travel, these companies have been pretty hard hit and speculation has been rife as to the problems that they will have to face in the near future.

But this new measure will relieve much of the congestion, especially in the East. The Eastern States were, of course, best equipped with manufacturers, and it was but natural that the Government should turn first to the manufacturers best qualified by experience and by the equipments in their plants to turn out the necessities of war. The unhealthy congestion of the war industry in the natural course of events was reflected on the railroads. They were so tied up that it was with difficulty they could haul fuel and raw materials, and it was no easy matter even to ship the finished product. This congestion had its bearing on shipping of every sort.

The theatrical manager could never be certain when his props and scenery would reach their destination. Nor could he be certain when his actors and actresses would arrive. This uncertainty, it can readily be seen, would prove disastrous, but according to the new regulations it will be practically wiped out, and thus will disappear one of the main difficulties of road companies during war time.

• • •

## SELWYNS PLAN BIG SEASON

### Jane Cowl to Open New Theater in "Information, Please"

Selwyn and Company are planning an unusually active year for next season. The first of their productions to make its appearance on Broadway will be "Double Exposure," an Avery Hopwood farce, which will be seen next month. The Selwyn Theater in West Forty-second Street will open early in September with Jane Cowl in "Information, Please," by Miss Cowl and Jane Murfin. Shortly afterward Roi Cooper Megrue's "Tea for Three," a comedy in three acts, will be presented at a Broadway playhouse, and later in September or early in October "The Crowded Hour," by Edgar Selwyn and Channing Pollock, will come to New York.

In association with Adolph Klauber the Selwyns also will present "Helen With the High Hand," a comedy founded on a story of the same name by Arnold Bennett which had an enormous sale when published a few years ago.

The firm's two theaters in addition to the Selwyn, one of which will be called the Times Square and the other of which has not yet been named, are expected to open a week apart in December.

"Rock-a-Bye Baby," the Selwyns' musical play, will continue through the summer at the Astor.

## ON THE RIALTO

A. H. WOODS plans to maintain the tradition that he established some years ago of being the first of the prominent producers to engage in new season activities. Woods' companies are thronging the theatrical highways adjacent to Broadway to play trial engagements preliminary to a season in New York. By the first of September the name of A. H. Woods will adorn possibly five or six programs, whereas the other leading producers will be engaged for the most part in rehearsals.

• • •

IT WOULD seem from the announcement of the Selwyn office that this firm also favors an early start, for it plans to produce a number of plays in the fall season, the most heralded of which are from the industrious pens of Avery Hopwood and the two Janes (Cowl and Murfin). In respect to the latter the title of their latest work, "Information, Please," indicates that they have turned from the profitable fields of melodrama to farce.

• • •

MORRIS GEST'S installation of a feminine stage manager at the Century Grove is a novel and clever enterprise and it obtained wide publicity which was desired and in a great measure deserved. It is strange now that reflection is given to this latest activity on the part of Mr. Gest that the idea was not conceived before, what with the increasing feminine participation in affairs of all kinds. A stage manager must be a good executive in addition to possessing an artistic nature. And we are informed by the enthusiastic press representative at the Century that May Leslie, the fortunate recipient of the new honor, is particularly well qualified for the post.

• • •

MAY YOHE, who used to figure in the public prints with monotonous regularity, but who has been living in comparative obscurity for some years, has bobbed up on the Western horizon. A report from San Francisco states that she, with her husband, Captain J. Addey-Smuts, has arrived from Singapore and is playing an engagement at the Casino, a vaudeville theater, prior to sailing for England, where Miss Yohe will enter the Red Cross service at one of the hospitals for convalescent soldiers.

• • •

DUE partly to the cool weather which has prevailed to date, and partly to the exigencies of war time which have prevented people from traveling as much as heretofore, a greater quantity of theatrical fare is being offered the New York public than has been the custom in other years. At the present time there are fifteen attractions on or near Broadway, of which nine are of musical nature. It is said that a record has been established by the fact that there are six plays in New York which do not depend for popularity upon girls or music.

• • •

WILLIAM FAVERSHAM is to achieve next season what has long been a fervent hope with him—namely to operate a theater in New York where he can produce and act in plays without coming within the jurisdiction of booking offices. His alliance with Maxine Elliott at the playhouse which bears the latter's name should result in a particularly interesting season.

• • •

CHILDS restaurant at Columbus Circle, which is known among the more exclusive circles as the Cafe des Enfants et Pullets, has become since this country entered the war the after-midnight rendezvous of people prominent along Broadway, Park Row and Fifth Avenue. We have no burning desire to press agent this resort at the northern end of the Rialto, but as a matter of theatrical gossip a certain amount of attention must be paid to it if we are not to be caught napping in the march of theatrical progress.

Every night, with emphasis placed on Saturday night, a host of people prominent in the Broadway sun gather to partake of the brown buckwheat cake, the indigestible butter cake, rice pudding and coffee "with milk separate," and while they sit there and bring the distinction that in prehistoric days belonged to Jack's they talk of the war, their plans, their engagements, their winnings and losings at Aqueduct and other tracks, and their activities in a thousand and one directions. In brief, Childs has become the most productive field of the gossip and scandal hunters of the metropolis.

Last Sunday morning Childs was more picturesque than usual, for at its spacious tables sat Geraldine Farrar and her husband, Lou Tellegen. They came in with a party which included Hammish McLaurin of the Rialto Theater, and took seats near the window. They were not there long before two merry battles were in progress, one taking place inside, while the other was started just outside the door. Color? There was enough color to Childs last Sunday morning to justify a place for it in the itineraries of all societies catering to a "see New York" public.

Among other well known people present at the Farrar Childs debut were Morris Gest, Lieutenant M. S. Bentham, John Henry Mears, Frank Moran and Arnold Rothstein.

## COMPANIES MAY CARRY SKILLED WORKMEN

### Crowder Decision Settles Theatrical Problem

Under the new ruling of Provost Marshal General Crowder which states that actors and others necessary to the creation and presentation of amusements are not engaged in non-essential industry, traveling stock and repertoire companies and circuses will be permitted to carry skilled electricians, carpenters and scene shifters if they are skilled workers.

This decision settles a question that has caused considerable consternation in the theatrical and amusement world as a whole, so that the profession may now be regarded as an "effective" one.

Until this ruling was definitely made much uneasiness was felt throughout the entire theatrical world, for had all the skilled workers been driven into other occupations the profession would have been very seriously crippled and would have had to meet one of the most difficult situations it has yet been called upon to face.

• • •

### May Forbid Trunks

From all accounts the theatrical magnate will forbid the carrying of superfluous trunks during the approaching season. What with taxes and the increased cost of traveling he is going to use his prerogative in the restriction of unnecessary impedimenta. The problem of transportation is one that has been causing the managers many a sleepless night.

Baggage cars available to traveling companies will be limited at best. So far as is possible every pound of unnecessary baggage must be eliminated. There will be many cases, no doubt, where baggage cars will not be available at all, and just so far as may be, scenery and other equipment will be restricted to a single car.

Actors' personal wardrobe is likely to be restricted to such spare space as may be found in theatre trunks and to hand baggage.

• • •

### To Try Out Plays at Shore

A deal has been made in Atlantic City whereby the Shuberts are to control the bookings of the Nixon Theater opposite the Garden Pier. The name of the house is to be changed to the Globe and Shubert attractions will be given their try-outs there, the house opening with the Winter Garden revue, "The Passing Show of 1918." The theater, which is being remodeled, will be run under the direction of Sablosky and McGuirk, with Jules E. Aronson as resident manager.

• • •

### No Traveling Companies

It is announced that the War Department's Commission on Training Camp Activities has abandoned for the present its plan to organize special traveling dramatic companies. Hollis Cooley, who was to have assisted Mr. Frohman and the department in conducting this phase of the work, has resigned from the office and will assist Mr. Frohman in other war activities.

# THEATRICAL ACTIVITIES OF THE WEEK

**NEW DEPARTMENT IN THEATER DIVISION**—The War Department Commission on Training Camp Activities has created a new department in the heater Division—the Department of Public Information—with DeHull N. Travis as director. Mr. Travis, who was formerly associate director of Liberty Theaters in Washington, office of director R. R. Smith, is now in the New York Office, 1520 Broadway, with the Commission representatives, J. Howard Reber, Moreland Brown, John C. Travis and Franklin Sargent. Mr. Travis has organized a speakers' bureau to furnish speakers on the activities of the Theater Division of the Commission to Boards of Commerce, Rotary Clubs and other commercial organizations in every State in the Union. Daily and weekly news service to dramatic, musical, theatrical and motion picture journals and general magazines and newspapers will be forwarded by Mr. Travis from Washington and New York offices. The Director will be pleased to meet you. "Co-operate with and for Uncle Sam" is his creed.

* * *

**FOUR "FRIENDLY ENEMIES"**—Still playing to big houses in Chicago, "Friendly Enemies" looks so good to A. H. Woods that he will put out four touring companies in the play this fall. Sam Bernard and Louis Mann are back in town without scars, but with plenty of coin. After a rest they will resume their arguments in this city next month. Those who will head the other companies are Gus Weinberg and Al Shean, Charles Winninger and Jess Dandy, Dick Bernard and Sam Moore.

* * *

**CHICAGO'S RIGID TICKET LAW**—Chicago has a new law regulating the sale of theater tickets, the effect of which will be watched with much interest by interested parties here, in view of the Ziegfeld-speculator affair. The Chicago ordinance contains this clause:

"Theater tickets may not be sold with the intent or purpose of reselling them."

If any theater sells tickets to an agency for resale, its license is forfeit on proof of the transaction. The ordinance now before our Board of Aldermen provides a like penalty.

* * *

**"MAYTIME'S" LONG TRIP**—An extended tour, ranging from the Atlantic to the Pacific, has been booked for next season for the special "Maytime" company headed by John Charles Thomas which is now at the Broadhurst Theater. This will be Mr. Thomas' first appearance on the Pacific Coast. The original New York "Maytime" company will resume its engagement at the Broadhurst when the special company starts its trans-continental tour.

**LONDON PRODUCER HERE**—Walter Hast, a London theatrical producer, is here and in an arrangement with A. H. Woods and the Shuberts will produce three plays during the coming season. In recent years he has brought other plays here, among them "Bunty Pulls the Strings" and "The Blindness of Virtue." The plays he will offer will be "Betty at Bay," which ran three months in London; "The Rabbi and the Priest," which ran six months, and a new one, "They Come Back," by Captain Austin of the British Army. Mr. Hast will manage a tour for Cecil Pemberton-Billing, who was sued by Maud Allan for libel. Mr. Hast is accompanied by his wife and daughter, Marjorie, who is to act in pictures.

* * *

**NEW WINTER GARDEN SHOW**—The Winter Garden will be closed until July 23. Al Jolson closed his run in "Sinbad" on July 6, and "The Passing Show of 1918" will be presented at the Broadway and Fiftieth Street house on July 23, following a week's engagement at the Globe Theater, Atlantic City.

* * *

**SURE HE IS VICTORIOUS**—There is no doubt in the mind of Florenz Ziegfeld that he has beaten the speculator, and in order to give further evidence of his confidence in the fact, he announces again that he is the victor.

Not content with merely making the assertion he backs up his conviction with figures. In a bulletin he issued recently he says: "The 'Follies' played to $70,682 in two weeks and five days. Biggest receipts in the history of the New Amsterdam Theatre for that length of time. Every seat sold at the box office at box office prices. Not a seat placed in hotel agencies."

In another communication received from Mr. Ziegfeld he asserted that on Saturday he "turned down a buy-out of 475 seats a night" that would have netted him a profit of $1,700 a week above the box office income for the same seats.

He added further that it is up to the public to stop ticket profiteering, which they could do over night if they would refuse to patronize any theatre where tickets are placed in the hands of agencies.

"Alderman Quinn's ordinance brought before the City Council last Tuesday, if passed, would stamp out ticket speculation in New York as it has in other cities. Anyone having any power should work for it, and I am sure all the managers who have real attractions that the public want to see know it is to the interest of the theatre to protect the public and sell their seats at box office prices.

"Whether his ordinance is passsed or not, tickets for the Ziegfeld Follies are on sale and will be to the finish of their run in New York, from the first to the last row at the box office."

**THIRTY LIBERTY THEATERS**—The War Department Commission on Training Camp Activities now has thirty Liberty Theaters operating in the camps. Each is managed by an experienced theatrical house man who wears the uniform of the Commission and lives right in the camp, as civilian aide on the staff of the Commanding Officer. The managers and camps are:

E. W. Fuller, Custer; Maurice Creet, Devens; W. O. Wheeler, Dix; L. H. Thompson, Dodge; E. L. Hyman, Gordon; George L. Breinig, Grant; J. F. Farrell, Jackson; C. D. Jacobson, Lee; E. A. Bradon, Lewis; Charles E. Barton, Meade; F. R. Banta, Merritt; H. H. Winchell, Pike; Frank J. Lea, Sherman; H. O. Pierce, Taylor; J. T. Hughes, Sevier; George H. Miller, A. L. Smith, Asst. Mgr., Upton; A. J. Hawley, E. H. Rupert, future Asst. Mgr., Cody; Paul C. Fenyvessy, Bowie; Aubrey Stauffer, Beauregard; Chaplain McFadden, Doniphan; R. B. Alford (temporary), Funston; J. H. Sowerby, Greene; G. H. Thomas, Hancock; F. A. Wolff, Kelly Field (equipment No. 2); F. T. Ray, Kelly Field (equipment No. 3); Marcus Cutting, Asst. E. H. Rupert (temporary), Logan; Harman Phillips, MacArthur; H. E. Ray, Wadsworth; Matt Whitham, Wheeler; J. C. Sutherland (extra), McClellan.

The "house staff," including treasurer, ushers, stage crew and janitors, are detailed by the Commander of the camp. The theaters are arranged in two circuits, designated for convenience the Blue and the Red. Bookings for the Blue are made by J. Howard Reber at 1520 Broadway, New York City, and for the Red by Moreland Brown and John C. Travis at the same address. Robert R. Smith is business director.

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**RETURNS TO MUSICAL COMEDY**—Eleanor Painter's next appearance will be in a musical play which will be produced by John Cort. It is entitled "Gloriana" and is a musical version of Catherine Chisolm Cushing's "Widow by Proxy," in which May Irwin appeared several years ago.

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**HAMMERSTEIN'S NEW ONE**—Arthur Hammerstein will produce a new musical comedy entitled, "Somebody's Sweetheart," early in the fall. This play was produced in stock at Hartford last week under the title of "The Magic Fiddle." The author is Alonzo Price and the composer Antonio Bafunno. It is their first effort.

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**MR. SAVAGE'S BULLETIN**—Henry W. Savage realizes that a great many young men of his acquaintance — particularly agents, actors, singers and musicians formerly in his employ—who have gone into the army and navy would like to keep in touch with the show game. So he is sending them a special fortnightly bulletin about things theatrical—a column of general news paragraphs, sprinkled with cheerful little personality squibs, to make the lads feel that while away they are not forgotten. Mr. Savage would be glad to add to his mailing list soldiers and sailors formerly under his colors, and interested in stage gossip, who will send him their present addresses.

**TO DIRECT WITH MISS ELLIOTT**—William Faversham is to take an active part with Miss Elliott next season in the management of the Maxine Elliott Theater. The house is slated to open on August 26 with "Allegiance," from the pens of Pierre Troubetzkoy and Amelie Rives. Mr. Faversham and Miss Elliott will not appear in it, but the cast will consist of Blanche Yurka, Evelyn Varden, Harrison Hunter, Frederick Truesdell, George Hayes, Carl Sauerman, Charles Hampden, William Pike, Charles Kraus, William Reed, Jr., Marjorie Little and Herbert Belmore. Mr. Faversham in October will present a new dramatization of Mark Twain's "The Prince and the Pauper," written also by Amelie Rives, in which he will have a part, at either the Astor or the Shubert Theater.

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**WEEKLY CONCERTS FOR SOLDIERS**—Weekly concerts have been inaugurated at the War Camp Community Service Roof Garden, Unit 8, conducted by the Ethical Culture Society at Sixty-third Street and Central Park West. Among the artists who have donated their services are Charlotte Lund, Mana Zucca, "The Four-Minute Men," the Scholder Sisters and Clare Granger.

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**WALKER PRESENTS FARCE**—Stuart Walker presented week July 1 at Shubert Murat Theatre in Indianapolis for the first time on any stage "Seven Up," a farce in three acts by Alta May Coleman, press representative of the Walker company. The authorship of the play was kept a secret from the public until the close of the second act.

The story hinges on a check, raised three times, adding a tiny naught each time, which brings up its value from seven dollars to seven thousand dollars and the efforts of the three unconscious forgers to recover the check when they discover their offense.

The News says in part: "The fundamental plot idea is good, and if not new, gives the impression of novelty. The incidents contributory to the main story are for the most part funny. The characterizations, especially in one or two cases, are apt and contain many opportunities for farceurs. The whole is well worked together with plenty of life, complications and slambang comedy. As it stands the play is acceptable light entertainment. With changes, not difficult to make, it should hold its own in competition with theatrical productions anywhere. The first act needs brightening up; it goes slowly."

Beatrice Maude as the stenographer and Aldrich Bowker as the rental agent easily led the cast in two splendid roles, both acted excellently. It is the best thing Miss Maude has ever done here and she well deserves the high praise of the local critics.

**RULING AFFECTS CARNIVAL COMPANY**—Fifteen attaches of a carnival company that was playing at West Brownsville, Pa., were required to change their occupations under the "work or fight" order. Officials of the third Fayette draft board made an investigation of the personnel of the carnival company and all employes within the draft age were called before the board and given their choice of joining the army or securing some productive employment. The majority chose to enter Government work plants.

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**"GIRL BEHIND THE GUN" CAST**—Klaw & Erlanger have completed the cast for their new musical play, "The Girl Behind the Gun." The list of principals includes Donald Brian, Jack Hazzard, Wilda Bennett, Ada Meade, John E. Young, Frank Doane, Bert Gardner, Virginia Reed and Primrose Caryll. This will be Klaw & Erlanger's first big production for the coming season. Its book and lyrics are by Guy Bolton and P. G. Wodehouse, the authors of several of Klaw & Erlanger's previous successes, and its music is by Ivan Caryll.

The first performance is set for August 26 at the Apollo Theater, Atlantic City. A two weeks' engagement will follow at the Forrest Theater, Philadelphia, and then it will be brought to this city.

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**COMEDY BY COSMO HAMILTON**—"She Burnt Her Fingers," a comedy by Cosmo Hamilton, is to be produced by Selwyn and Company next season. The play was given trial performances in Washington last month. A well-known star has been engaged to play the principal role. "She Burnt Her Fingers" is a dramatization of Mr. Hamilton's novel, "Scandal," which ran serially in a monthly magazine.

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**"COME ACROSS" PRESENTED**—At the Belasco Theater, Washington, A. H. Woods made a successful production of a new three-act drama entitled "Come Across," by Max Radin, which was clothed in a Liberty Loan theme that was powerful and original in design and treatment. The scenes are laid in a small American town.

The characters are average every day types. The richest citizen in the community is a decided opponent to the idea of the issuing of the Liberty Bond Loan. He undergoes an extraordinary experience, all the more dramatically effective because it happens to him only in a dream. A transformation is wrought in the man as a result of this visitation. The arrival of submarines in American waters lends additional significance to the main episode.

Mr. Woods has given the play an unusually effective production and a notably excellent interpreting. Company headed by Robert McWade; exceptionally fine in the role of a grouchy and brusque middle-aged man. Others were Katherine Barrymore, Helen Lowell, George Backus, David Higgins, Frank Monroe, Al Lydel, Ed Maxwell, Robert Cummings, Carleton Macy and William Williams.

**"DOUBLE EXPOSURE" GIVEN**—Selwyn and Company's presentation of the new Avery Hopgood farce, "Double Exposure," at the Belasco Theater, Washington, during the past week brought what is considered another big laugh producer. The play pictures the brisk adventures of two husbands who through the manifestations of a renowned Hindu mystic are compelled to swap astral bodies. Each occupant of the other's material form is repeatedly forced into situations and mirth provoking complications with his friend's wife. In the cast were Janet Beecher as Sybel Norton; John Cumberland, as Jimmie Norton; Lillian Foster, as Leskey Campbell; John Westley, as Tommie Campbell; J. Harvey Irvine, as Baba Mahrati; Eleanor Williams, as Maggie; Peggy Shanor as Flora, and William Postance as O'Brien.

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**TO BE SEEN WITH MUSIC**—Richard Lambert is making plans to produce "The Blue Envelope" on the musical stage. Frank Hatch, best known as a stage director, is likely to have an important part in reconstructing the piece into musical form.

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**STREET LIGHTING COMPLAINTS**—Theater managers are awaiting the outcome of complaints which the Broadway Association and the Washington Heights Taxpayers' Association have sent to Mayor Hylan of merchants, property owners and occupants of buildings in parts of the city where it is alleged that street lights have been curtailed.

The letters assert that property is in danger because of inadequate lighting in many districts, and that human life is jeopardized. About 1,500 street lamps above Houston Street were discontinued on June 5. The only avenues not affected were Second, Third, Sixth and Ninth Avenues. On Broadway above Fifty-ninth Street the street lights in the middle of the block have been eliminated, according to the complaints, and at the intersection of many streets and avenues there is now but one light, which leaves the long cross-town blocks in comparative darkness.

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**MAUDE ADAMS TO ENTERTAIN TROOPS**—Maude Adams went to Camp Upton last Tuesday and was shown over the cantonment as the guest of the Rev. William T. Manning, rector of Trinity Parish, New York, and serving as voluntary chaplain of the Sixth Battalion, 152d Depot Brigade. She was received by Major-General J. Franklin Bell, Camp Commander. Miss Adams is now making plans to help entertain the soldiers. She has been on tour in Sir J. M. Barrie's play, "A Kiss for Cinderella," and closed her season in Denver, Col., a week ago.

**CAMPAIGN AGAINST PLAY PIRATES**—Representatives of the American Play Company, the Century Play Company, Sanger and Jordan, and Alice Kauser have taken steps to eradicate play piracy throughout the country. At a meeting last week they decided to refuse to sell a play to any manager who is known to have acted as a pirate, until such manager has paid the amount of royalty due on such plays as he is known to have presented illegally.

It is said that this is only the beginning of a movement which has for its ultimate purpose the taking of more vigorous legal action against the men who pirate plays.

The four firms above mentioned are working to the end to interest other play brokers in the campaign. They believe that with concerted action by all of the play agents the play pirate will find himself at a loss to obtain works for presentation. If no broker will furnish a play to a pirate manager until he has paid royalty for each play he has produced illegally he will only be able to obtain his plays from such men who deal in pirated plays, and as he has in most cases exhausted that source of supply he will be compelled to be honest or get out of the theatrical business.

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**TO REOPEN THE FULTON**—Members of the Actors and Authors' Theater, Inc., expect to reopen the Fulton Theater next week with "Some Daddy," a new comedy by H. A. Jacobs and James E. Campbell.

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**"MOTHER'S LIBERTY BOND" SOON**—A lease has been signed for the Park Theater for the presentation on or about Aug. 1 of a new patriotic American comedy-melodrama, "Mother's Liberty Bond," to be produced by a new firm, Bingham and Doty. This play has been given in rehearsals, and a new and competent cast is being selected for the New York engagement. The author is known under the pen name of Parker Fisher, and is said to have written under another name several plays that have been successful. The melodrama is in four acts and seven scenes, and deals with the war, having numerous spectacular effects. It is said that a prominent New York newspaper man is to stage the play, and that some of the ensembles will employ more than one hundred persons.

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**FIRST DIVIDEND DECLARED**—The first dividend has been declared of the bankrupt Century Amusement Corporation. Mortimer Fishel, who was chosen by the creditors, applied to the referee in bankruptcy for leave to make a preliminary payment of the first dividend, and the petition has been granted.

**ANXIOUS OVER "WORK OR FIGHT" QUESTION**—Musicians and artists are in a great state of anxiety over the question as to where they come under the new Crowder classification of men who are engaged in essential and non-essential industries. The ruling with regard to musicians exempts all who are actively performing duties in legitimate and motion picture productions, concert and operatic work, but has nothing to say about music teachers and players or singers who are on vacation or only actively engaged in looking for concert or operatic work.

It is reported that there are over 7,000 members of the Musicians' Labor Union of New York State now serving with the colors, either in the army, navy or enlistment service, and 187 professional musicians who previous to our entrance into the war derived their incomes from the concert or recital stage but who are not identified with the labor organizations. Delegates to the New York State Music Teachers' Association Convention discussed the proposition to ask officially for a specific ruling from the Provost Marshal with regard to the classification of all branches of musical work.

The Government's recognition of music as one of the foremost aids in maintaining the morale of the people at home as well as at the front inclines musicians to the belief that they will be dealt with leniently in the matter.

The scenic artists of the theatres have not as yet been advised of their status in essential industries, nor have they been molested in the now important work of making stage scenery for what promises to be a busy theatrical season. The war has taken a majority of the scene painters of military age.

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**"SEVEN DAYS" IN MUSICAL FORM**—Arthur Hammerstein is preparing to produce a musical version of Avery Hopwood's farce, "Seven Days." Otto Harbach is making the musical version and Rudolf Friml is composing the score. One of the important engagements for the cast is that of Georgia O'Ramey, last season with "Leave It to Jane."

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**AMERICANS LIKED IN AUSTRALIA**—Among members of the theatrical profession in Melbourne and Sydney, Australia, are Guy Bates Post, Muriel Starr, Emilie Polini and Louis Kimball. They are of the casts of "De Luxe Annie" and "The Masquerader," and with some local artists are drawing immensely, full houses and sold out conditions being of common occurrence. They all evoke special praise from critics and public.

Marie Tempest is enjoying a rest in the Blue Mountains previous to her departure for South Africa.

They are eagerly awaiting the arrival there of Margaret Wycherly in "The 13th Chair."

Grahame Browne is playing "General Post" with a good supporting company.

"The Easiest Way" and "Within the Law" soon are to be produced in Melbourne, and "You're in Love" and "Three Twins" will be put on in Sydney.

**PLAYS and PLAYERS, THE WEEK IN STOCK and Other Theatrical DEPARTMENTS ARE ON PAGES 98 TO 106**

## SMITH TO SHOW FILM IN CHURCH

### Clergyman Plans Big Campaign Against Censorship

The Rev. Paul Smith, pastor of the Central Methodist Church of San Francisco, who earned the name of Fighting Parson in San Francisco's crusade last Spring for a cleaner city, is demonstrating here in New York that his reputation as a fighter is well merited.

As told in last week's MIRROR, "The Finger of Justice," his film melodrama of the Barbary Coast, was stopped by License Commissioner Gilchrist on the ground that it was "immoral, indecent and opposed to public policy." The picture was to have been shown at the Lyric Theater on Saturday evening, June 29.

The showing of the picture was sponsored by the Church of the Strangers, of which Rev. Paul Spencer is pastor.

Early last week the Church of the Strangers, through its attorney, Ralph Folks, applied to Supreme Court Justice Mullen for an injunction restraining Commissioner Gilchrist from interfering with the exhibition of the evangelistic film. The application was made on the ground that the Commissioner has no jurisdiction in the case, since the film is being presented by a church organization for its sole benefit, and that under the law conferring its powers on the Bureau of Licenses it has no jurisdiction over entertainments or performances given by amateurs for religious or charitable purposes. Ralph Folks, counsel for the plaintiff, argued that the Commissioner of Licenses would have had no power to interfere if the film had been presented in a church, and that he was also barred from acting when the church organization engaged a theater for the presentation.

Justice Mullen dismissed the suit for injunction in the light of previous cases upholding Commissioners.

#### TO SHOW PICTURE IN CHURCH

Mr. Folks is going forward with an appeal to the Appellate Division, and in the meantime the picture will be shown in the Church of the Strangers by the Rev. Paul Spencer of the church to the clergy of New York on Saturday night, July 13, by invitation. Later the picture will be shown in the Church of the Strangers to the general public without admission fee.

The Rev. Paul Smith expects to go forward with a nation-wide campaign with the object of eliminating all censorship of pictures except under the Penal Code. In his opinion and that of his associates there is a question as to whether the Commissioner hasn't exceeded his authority and whether the License Commissioner of the city can refuse the program of any church. They state that it is unfair that it be left to the discretion of any one man to decide on the morality or immorality of a picture.

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### Pictures As Textbook

Benjamin Chapin's film, "The Son of Democracy" will be used instead of a textbook by the Hough Congregational Church, of Cleveland, as a means of teaching moral lessons.

## SCREEN MOSS

BY A ROLLING STONE

"THE UNBELIEVER" in real life has been found by George LeGuerre. While fishing at Palm Beach, George landed a 102-pound tarpon. It was on the dock when a lanky Floridian, after looking it over, said, "The fellow that caught that fish is a LIAR!"

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SOME SPEED! Willard Mack was showing a friend through the Goldwyn studio. The friend's driver—a stammerer—was with him. One of the scenario writers was studying out a situation, now and then pegging a word or letter on his typewriter. After watching him for some time the stammerer broke in: "S-s-say, I-I-I cou-cou-could dic-dic-dictate to you myself."

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PIKER! One-time president of National Film Corporation of Denver accused of taking only $15,000. Come East, young man, come East!

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DON'T MIND the jokes about the multitude of "Kaiser" films: there is room for all of them. A friend of mine was asked to finance a new one, but he demurred because he had been told there were "too many, considering that the war might end next spring." Then he was advised, the "early Kaiser films," like First Nationals, Universals, and Metros, alone would earn profits, having had time enough to book well. How short-sighted! Even should the war end in spring, and God grant it may, hatred of the Hun and his crimes will not cease.

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UNIVERSAL note says "Scandal" will be revised. According to Joe Farnham it don't need to be. It's ever present in the film game.

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CLARA KIMBALL YOUNG has been elected Honorary Captain of the 24th Battalion, Company B, of the Armed Guard, National Army at Presidio, in recognition of her material aid for the Red Cross, Liberty Loan activities, and various war charities. Captain Young, meet Colonel Pickford!

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ONE of the extras had found the going bad. He took a job at Palisades Park in order to dodge the "non-essential industry" ruling. While working behind one of the lemonade stands a friend asked where he had been. "Still in the fill 'ems," was the prompt reply.

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A STUDY in black and white is Marguerite Clark's dual role of "Topsy" and "Little Eva." Splendid effect in colored film.

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GENERAL CROWDER classes motion picture artists in essential industry. Ask the five-dollar-a-day extra just *how* essential. Only a matter of eating and living—that's *all!*

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COLONEL RUPPERT'S scheme of "physical distribution" of films for producers and exchanges is corking, but not new. I think Arthur Butler Graham, the lawyer whose 1910-11 patent victories made possible the entry since of Zukor, Lasky, Fox, Rowland and twoscore others as film producers, had exactly such a plan in mind. And at the time that he was clearing the foggy patents situation I believe he wanted to get the then "independent" exchanges into a drive on "overhead" by this method. The contemplated adjustment is required more today than when Graham had his bright idea.

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"HELL BENT" changed to "Three Bad Men" so Ohioans could see it. Better hide the Bible from those Puritans!

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ONLY SEVEN new marketing schemes this week. How this sultry weather does affect the press agents.

## EXPOSITION OFF AS RESULT OF WAR

### Convention, However, Will Take Place in Boston as Planned

The war is the reason given by the motion picture manufacturers and distributors for their reluctance to participate in an exposition at this time. They seem to feel that the money it would cost could far better be devoted to the various enterprises that would relieve the hardships of the men at the front.

It has been definitely decided that the exposition, which was scheduled to be held in Boston, July 13 to 20, at the Mechanics Building, will not take place. Announcement to that effect was made by Lee Ochs, president of the Motion Picture Association of America.

However, a big ball will be given at the Arena in that city on the night of July 19 as a substitute.

The convention will be held as planned, with the headquarters at the Lenox Hotel, and the convention proper at the Tremont Temple.

Among the candidates reported to be in the running are Ernest Horstman, Boston; Judge John O'Donnell, Philadelphia; Dr. Charles Hespe, Jersey City; Lewis A. Buettner, Cohoes, N. Y.; Frank Eager, Nebraska; Robert Levy, Chicago; Alfred Black, Portland; Thomas Furniss, Duluth, and others.

#### PROGRAM OF CONVENTION

The program arranged is as follows:

Convention called to order Tuesday at 11 o'clock. Reports of officers read.

Wednesday—Reports of all committees.

Thursday — Unfinished business and election of officers.

Friday Night—Ball, to which all of the prominent stars are invited.

Lee J. Ochs, president of the Motion Picture Exhibitors' League, submits the following signed statement in explanation of his decision to cancel the show:

"To the Motion Picture Exhibitors of America and to the motion picture industry:

"Abandoned at the last moment by the producers and distributors' branches of the National Association of the Motion Picture Industry, I have been compelled to call off the exposition scheduled to be held in the city of Boston July 13 to 20 at Mechanics Building. With all arrangements completed and with everything understood between the exhibitors holding the exposition and the manufacturers and distributors who were to take part within a few days of the holding of the exposition, the manufacturers and distributors almost unanimously refused to support the motion picture exposition plans, in which the National Association had a 50 per cent. interest.

"The exceptions among the manufacturers and distributors were William A. Brady, the president of the National Association, William L. Sherry, and William L. Sherrill, president of the Frohman Amusement Company, and the World Film Corporation.

"I desire to express my thanks to them for the support generously given, but which, under the conditions, cannot be accepted, and I also wish to extend the thanks of the League to National Carbon Company, Nicholas Power Company and Precision Machine Company, who also supported the exposition by signing contracts for space.

"In lieu of the exposition and to make up in some part the loss sustained by the League by reason of the action of the National Association, a grand ball will be held at the Arena in the city of Boston on Friday night, July 19, at which many of the great stars of the motion picture world will be present. In behalf of the League, I also desire to thank the trade papers for the space that they have generously donated to the League in furtherance of the aims of the exposition.

"The convention of the exhibitors will be held as scheduled and from present indications will be the largest convention ever held under the auspices of the Motion Picture Exhibitors' League of America.

"Motion Picture Exhibitors' League of America.

"LEE A. OCHS,
"President."

# ALL THE PICTURE NEWS
## Complete—in a Few Minutes' Reading

**TAX MAY BE INCREASED**—Representative Claude Kitchin, chairman of the Treasury department of the Ways and Means Committee, has recommended a radical change in the taxation of so-called luxuries which if approved by that body will have a direct bearing on the theater and motion picture industry.

The memorandum suggests that the taxes be imposed on retail sales and on the manufacturer and producer. Both forms of these taxes would be passed on to the consumer, and, in the opinion of members of the Ways and Means Committee, the tax would be tantamount to an indirect consumption tax on many of the necessities of life.

In relation to the second class the memorandum points out that a few new sources of revenue are suggested, but the first class is recommended "not only to raise additional revenues but to discourage wasteful consumption and unnecessary production."

Taxes on the manufacturer or producer among numerous other suggestions will include motion picture shows and films. It is recommended that the foot tax of ¼ and ½ cent a foot be abolished and a tax of 5 per cent on the rentals received by the producer and a double tax rate on admissions be substituted.

The theater tax is now 10 per cent on all admissions except those under 5 cents. If the recommendations of the Treasury Department are accepted the tax will be 20 per cent or exactly double.

Chairman Kitchin said that the luxury taxes were working well in France and England and it might be necessary for the committee, in writing the bill, to adopt some of the ideas advanced by the Treasury Department in the memorandum submitted.

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**NO KITTY GORDON SUIT**—A few weeks ago Kitty Gordon thought she had a grievance against William A. Brady in that her name had not been properly featured in poster and newspaper advertising of "Stolen Orders," in which she had a leading part. The matter was adjusted to Miss Gordon's satisfaction and there will be no suit. Her contract with World Pictures soon expires and they do say there is a starring vehicle in the legitimate all ready for her.

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**EXPORT TRADE HIT**—The War Trade Board on June 28 issued a ruling placing celluloid on the restricted export list, thus again holding back the export of moving picture films, and consequently delaying the issuance of export licenses. When blanket licenses were revoked exporters who had not secured this type of permit were forced to see their shipments, all sealed, passed by the censors and in all ways approved, remain in New York.

**INDUSTRY RELIEVED BY CROWDER RULING**—Provost Marshal General Crowder's order that motion picture players, photographers, musicians, mechanics and others necessary to film production are classed as "legitimate theatrical performers" has brought great relief to the industry, which for the past few weeks has been extremely worried over the "work or fight" ruling which, while it exempted legitimate theatrical performers, had no statement concerning those identified with pictures.

In the new order General Crowder directs draft boards to consider film players, musicians and all skilled persons employed in the creation and presentation of motion picture productions as engaged in productive employment. All such persons will hold their present classification under the draft law.

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**"AMERICA'S ANSWER" JULY 29**—The next film for propaganda to be offered by the Government will be "America's Answer," and it will begin a four weeks' engagement at the Cohan Theater on July 29. It shows all the activities of our troops now in France, so that those over here can see exactly what is taking place over there. The picture was made in France, and before being shown will pass under inspection by the Advisory Board of Motion Picture Directors of the Committee on Public Information, whose services are volunteered.

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**CLOSED FOR LACK OF BOOKINGS**—The Odeon Theater at Clarksburg, W. Va., after being operated as a vaudeville and motion picture house continuously for the past fourteen years, has closed its doors. The theater is operated by the Clarksburg Amusement Company, which announced that it was unable to obtain theatrical bookings of desirable companies. The house was the first motion picture theater to open in West Virginia. Plans are under way to reopen in the fall.

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**STANLEY COMPANY GETS MORE HOUSES**—Several theater properties and leases have just changed hands, whereby the Stanley Company of Philadelphia acquired several new houses in that city. These managers are in charge of the Alhambra, the Empress, the Globe, on Market Street; the Broadway, on Broad Street, and the Cross Keys in West Philadelphia.

The Stanley Company has also purchased the Casino Theater in North Philadelphia, which will be remodeled and opened in the fall.

Frank W. Buhler, managing director of the Stanley Company, has established community singing at the Stanley houses and has appointed the first woman manager of a motion picture theater. She is Mrs. Carlos Morteo, who has been placed in charge of the Chestnut Hill Theater, just placed under Stanley direction.

**NEW FILM COMMITTEE**—The Division of Films of the Committee on Public Information, George Creel, Chairman, announces another important move in perfecting its organization. The Division now has the expert advice and assistance of an Advisory Board of Motion Picture Directors. These services were volunteered by a committee representing the Motion Picture Directors' Association, and gratefully accepted by Charles S. Hart, director.

This Advisory Board is composed of men who mostly are moving picture directors. They are: J. Searle Dawley, chairman; James Vincent, secretary; Maurice Tourneur, Captain E. H. Calvert, Edwin Carewe, Charles Giblyn, R. A. Walsh, Sidney Olcott, George Irving and Travers Vale.

This Advisory Board meets at the office of the Film Division in the Times Building once a week to act upon any work which may be awaiting it.

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**IDAHO EXHIBITORS TROUBLED**—There is a big fight now on to head off a measure which threatens to put a serious handicap on moving picture exhibitors of Idaho. Governor Alexander threatens a measure to prohibit the opening of any theaters in the state before 6.30 p. m. during the war. All members of the exhibitors league, met recently at Pocatello, went on record as strongly opposed to such a measure, which they deem as emphatically unjust. The exchanges say they will be glad to give the Idaho Exhibitors' League all the cooperation possible in the effort to prevent its passage.

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**LESS LOBBY DISPLAY**—Cincinnati motion picture theater managers are getting along without elaborate lobby displays. It is found they are not needed, as patrons seem to know all about the pictures without having to look over lobby displays. A few framed pictures are scattered about, but no effort is made to "dress up" the theaters for any special film attractions. In this respect Cincinnati seems to be in a class by itself. Needless to say, it is a money saver. Not more than three of the downtown theaters make any effort to have lobby displays worthy of the name. This is not wartime conservation, but simply an adjustment to conditions.

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**GRABBED $15,000 STOCK**—O. D. Woodward, one time president of the National Film Corporation of Englewood, a suburb of Denver, was arrested a few days ago on the charge of embezzlement, and is said to have appropriated $15,000 of the company's capital stock. On June 4 last he was ousted from his job as president on charges made by the directors. The criminal charge is said to be based on the findings of experts who have been inspecting the books.

**BIG CAMP PICTURE SERVICE**—Moreland Brown, in charge of Uncle Sam's picture business for the War Department Commission on Training Camp Activities, Theatre Division, has completed arrangements for patriotic picture service from the Universal, Metro, Goldwyn and Paramount companies. They will supply the Theatre Division with pictures for merely the actual cost of delivery to camp theaters.

To systematize Uncle Sam's picture business, E. L. Hyman, former manager of the picture house at Camp Wheeler, now manager of the Liberty Theatre at Camp Gordon, Atlanta, Ga., will be booking representative of the southeastern territory covering Camps Beauregard, McClellan, Hancock, Wheeler, Wadsworth, Greene, Gordon and Jackson.

Elias A. Wolff, formerly manager of a picture house at Rochester, N. Y., and now manager of the Liberty Theatre at Camp Bowie, Fort Worth, has charge of the southeastern territory, including Camps Doniphan, Kelly Field, MacArthur and Logan.

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**ARRESTED FOR OMITTING LEADER**—Jack Kuhn, manager of Loew's Stillman Theater, Cleveland, was arrested and fined $50 for not running an Ohio censorship leader in connection with the film "Prunella," featuring Marguerite Clark. The picture had been viewed by the censor board and passed with no eliminations or alterations. Kuhn claimed he ran the leader on the first day of the showing, but said he did not think it necessary to run it at every performance. This gives rise to a delicate point which will have to be decided by the courts.

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**GRIFFITH RENTING STUDIOS**—D. W. Griffith is renting studio space at his plant on Sunset Boulevard, Los Angeles. Clara Kimball Young and her company have installed themselves there, and others are likely to follow. The studios are well equipped to take care of a dozen producing companies, and they have fine dressing rooms, too.

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**DIDN'T LIKE THE TITLE**—The Ohio Board of Censors turned down the Universal feature with Harry Carey entitled, "Hell Bent," on the ground that the name was objectionable. Manager E. J. Schmidt of the Universal Exchange in Cleveland was notified that the picture would be passed under a different title, so it will go forth through that territory under the name of "The Three Bad Men."

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**MR. OCHS DENIES IT**—Lee Ochs, saying that if there was any truth in the rumor that United Picture Theaters, Inc., was to disband he would be the first to know it, denies emphatically that such is the case. Some say the rumor was started by employes who had recently been dismissed.

**EFFORT TO STOP FILM THEFTS**—A determined effort to wipe out the organized bands of film thieves who for years have caused an enormous loss to the industry as the result of their depredations, is now being made by the big producers. It is no secret that never before has the film thief been so active as in the last few months. Every company has experienced the loss of films which in a mysterious way later turn up in foreign countries. That the thieves have been able to laugh at the efforts to apprehend them has been due entirely to the fact that no concerted effort has ever been made to bring them to justice. The knell of these crooks was sounded at a meeting of all of the exchange managers of New York and vicinity, held at the offices of Joe Brandt, assistant treasurer of Universal. Before this meeting ended there had been actually formed a protective organization to safeguard the interests of the various film companies.

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**NATIONAL DISTRIBUTION COMING**—It begins to look as if the plan of national distribution of films evolved by Jacob Ruppert will soon be realized. The Colonel, Frank Dennett and others have been working actively, and it is said the single distribution scheme soon will go into effect.

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**WILL REDUCE FIRE HAZARD**—Owing to the recent enactment of an ordinance requiring motion picture film exchanges to reduce fire hazard, practically every exchange in Indianapolis is making alterations or moving to new quarters to conform to the new regulations. A number are moving and some are having fireproof vaults constructed. The director of the municipal fire prevention bureau says the film exchanges are co-operating well.

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**EXPRESS CONDITIONS BETTER**—Since Uncle Sam took charge of the express companies, conditions have been decidedly better, say Western exchange managers. The local manager of the combined express facilities has put into operation a system of collection and distribution of film and other merchandise that promises to systematize the business and to materially lessen the number of complaints.

**FAIRBANKS WRITES PROPAGANDA**—Douglas Fairbanks has produced a propaganda scenario for the exclusive use of the various cantonments and has already mailed it to Washington, to the office of Major W. F. Snow, of the War Department. The theme concerns an athletic soldier who deliberately sets out to do himself an injury that will prevent him from taking part in military activities. This fellow is not clever. His mind is unhealthy, and through lack of courage he is a coward. The picture will be shown in every training camp of the United States and Allied nations. A special review will first be held in Washington.

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**HAYAKAWA'S JAPANESE PLAY**—Sessue Hayakawa wrote a play which was successfully produced in Japan. It is being translated for his director, William Worthington, who says it seems to have great possibilities for a thrilling film production that should equal, if not surpass, "The Cheat," Hayakawa's first thriller, in which he shared honors with Fannie Ward.

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**PICTURE MEN ON STRIKE**—Twenty motion picture theaters in Trenton are in a bad way because the picture machine operators are on strike. Their union submitted a demand for a wage of $28 a week as against $22.50 being paid. The managers were willing to grant a 10 per cent increase, but no more, so the operators quit last Saturday night. The proprietors say the men are violating an agreement which lasts through the year. Peace not yet in sight.

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**TRADE PAPERS COMBINE**—Exhibitors' Herald and Motography, motion picture trade papers which are published in Chicago, have combined forces. Under the consolidation the publication will be known as Exhibitors' Herald and Motography.

Motography was the second oldest film paper. Until recently it was in the control of the Mock interests Martin J. Quigley has acted as the president of Exhibitors' Herald since its inception.

The new publication will be printed in Chicago and will cater principally to the motion picture industry of the Middle West.

**REFUSES TO STAND FOR ANTHEM**—During a recent afternoon showing of "Hit-the-Trail Holliday," featuring George M. Cohan, in Shea's Hippodrome, the scene was reached in which Billy asks the prohibitionist convention and its uninvited guests to sing "The Star Spangled Banner." In the picture the words are thrown on the screen. The orchestra played and the audience arose en masse—except one. Here the trouble began. The patron who refused to stand was a woman. Those around her demanded that she arise. She refused. The audience demanded that she be put out. Harold B. Franklin, the manager, called a policeman. The policeman refused to act, because he said there was no law to back him up. The Department of Justice was called on the phone, but the Federal officials upheld the stand taken by the "arm of the law." The woman remained in her seat. The event closed for the time being with the remark from the management that if it had been a man he would have been murdered on the spot. It is expected that a flow of letters will now begin to arrive at local newspaper offices protesting against the Hippodrome for not ejecting the woman.

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**PRODUCING AS SIDE LINE**—Jack Halliday, leading man in the stock company now playing at the Euclid Avenue Opera House, Cleveland, under the management of Robert McLaughlin, announces that he has not deserted the pictures. Quite the contrary, for it has developed that Halliday and his leading woman, Eva Lang, have been secret partners in a picture which was recently completed in Denver. Halliday and Lang are considering taking over the state rights to it and releasing it directly.

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**HACKETT AGAIN IN FILMS**—James K. Hackett, whose brilliant stage career was interrupted by a serious illness, has decided to again take up his profession via the picture route. "The Ashes of Love," an all-star feature now in course of production by the Graphic Film Corporation under the direction of Ivan Abramson, is the vehicle. His associates in the cast will be Effie Shannon, Mabel Julienne Scott, Ruby De Remer, Paula Shay, William Davidson and Hugh Thompson.

**FUNKHOUSER A SCAPEGOAT?**—When testifying before the Civil Service Commission in Chicago last week in an effort to clear himself of charges against him, Major M. L. C. Funkhouser, suspended deputy police commissioner, declared that the charges which the chief of police and other department officials in the efforts to oust him had brought against him had the double purpose of making him the scapegoat for vice lid tilting permitted under Mayor Thompson's administration and to stop his investigation, which had been showing up the failure of the active branch of the police department to deal with the situation. The Major created a sensation when he declared that the raising of the police lid in Chicago followed the election of William Hale Thompson as Mayor.

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**KID SHOT THE KAISER**—During the run of "The Kaiser, the Beast of Berlin," at the Erie Theater, Hyde Park, a suburb of Cincinnati, great excitement was caused when a shot was fired at the picture of the Kaiser when it appeared on the screen. Investigation developed that a Boy Scout had smuggled his father's revolver into the theater, and while the attention of the audience was centered upon the play he raised the revolver and fired at the screen. The bullet hit in the middle of the "Beast's" face. No action was taken, but the boy's father was warned to keep the patriotic youth under surveillance and to hide his revolver.

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**PITTSBURG SEES GOVERNMENT FILMS**—Official films issued by the United States Government showing the war activities of America and her associates had their initial display at the Pittsburg Chamber of Commerce luncheon on Monday. The exhibition was attended by a representative audience of professional and business men who filled the spacious auditorium of the Chamber of Commerce. Under an arrangement with the Committee on Public Information a reel of Government films will be released regularly each week and will be a feature at the Monday luncheons of the Chamber of Commerce during the continuance of the war.

*Bert Lytell in "The Trail to Yesterday" (Metro) tells the donkey to take care of the little lady*

*Charles Ray in "The Claws of the Hun" (Paramount) receives the best attention of all—that of his sweetheart*

*Barbara Castleton and Irving Cummings are unmindful of the third party in "The Heart of a Girl" (World)*

*Emmy Wehlen does not seem to welcome elderly advice in "The House of Gold" (Metro)*

# THE PICTURES' FIRST RUN REPORTED BY WIRE

EXHIBITOR COMMENTS — HOW IT WAS PLAYED UP

**Wires Are Received from Every Part of the Country Immediately Before Going to Press. They Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us**

## "Tinsel"

**(World—Kitty Gordon)**

WIRE REPORTS—EAST

Box Office Value.....Good
**Exhibitor Comments:** "The people liked the picture."

WIRE REPORTS—FAR WEST

Box Office Value.....Good
**Exhibitor Comments:** "Kitty Gordon good." "Big crowds enthusiastic."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Fred Jackson. Cast includes Muriel Ostriche, Frank Mayo, Bradley Barker, Ralph Graves, George De Carlton, and Tony Merlo. Directed by Oscar Apfel.

**Synopsis of Story:** Sylvia, divorced from her husband who could not understand her longing for some of the world's bright life, awaits her now grown daughter's visit to her with more than ordinary interest. She shows the girl both sides of life and helps to save her from an unfortunate alliance. Then the daughter, realizing her mother's real love for her divorced husband, reunites the pair and marries her own childhood sweetheart.

MUSICAL PRESENTATION

Open with slow soft theme.
Title: I hardly know how to say it, slow minor.
T.: Why not allow Ruth, theme.
T.: Into her mother's world, an intermezzo.
T.: You are the only creature here, light polka.
T.: It's past midnight, theme.
T.: Several days later, a gavotte.
T.: I can't interest you unless, theme.
Kane leaves, intermezzo.
T.: Drive me to Mr. Jefferson, rapid to action.
T.: So we are really alone, slow soft.
T.: Oh, Bobby, Bobby, theme to end.

## "The Fly God"

**(Triangle—Roy Stewart)**

WIRE REPORTS—EAST

Box Office Value.....Good
**Exhibitor Comments:** "Played the picture longer than usual."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
**Exhibitor Comment:** "Good photography." "Ordinary story."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Henry Wallace Phillips. Cast includes Edward Pell, Claire Anderson, Aaron Edwards, and Percy Challenger. Directed by Clifford Smith.

**Synopsis of Story:** Red Saunders—with the help of a fly—saves a life in "The Fly God." On his way home one day he meets a pair of travelers who had been robbed. He befriends them and later when the man is accused of killing the robber, Saunders saves him from a lynching. But a trial is held and it is only through the ingenious plan on the part of an honest juror that the man is again saved—this time by a fly's crawling up a wall.

## "To Hell With the Kaiser"

**(Metro—All Star)**

WIRE REPORTS—EAST

Box Office Value.....Great
**Exhibitor Comments:** "Lobby display of overturned throne draws big crowd." "Drew as big crowds as 'The Kaiser, the Beast of Berlin'."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great
**Exhibitor Comments:** "Many tense moments." "Holds interest to the finish."

WIRE REPORTS—SOUTH

Box Office Value.....Good
**Exhibitor Comments:** "Audience liked treatment of Kaiser." "Newsboys carried fake papers printed with scare headlines."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Good
Settings .....Fair
Moral Effect.....Wholesome

THE PICTURE

Seven-Part Drama by June Mathis. Cast includes Laurence Grant, Olive Tell, Betty Howe, John Sunderland, Earl Schenck, Mabel Wright, Carl Dane and Frank Currier. Directed by George Irving.

**Synopsis of Story:** The story concerns an American inventor in Germany, who refuses to sell the plans for his wireless to the Kaiser. When the war breaks out the inventor's younger daughter is killed by the Crown Prince. The inventor, in attempting to avenge her, is shot. His other daughter, Alice, vows revenge. She worms her way into the affections of the Crown Prince and in the end kills him and helps to capture the Kaiser.

## "Uncle Tom's Cabin"

**(Paramount—Marguerite Clark)**

WIRE REPORTS—EAST

Box Office Value.....Good
**Exhibitor Comments:** "Good picture." "Too sad for audience." "Ticket office enclosed in negro cabin."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Excellent
Acting .....Excellent
Photography .....Excellent
Technical Handling.....Excellent
Settings .....Excellent
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Harriet Beecher Stowe. Cast includes J. W. Johnston, Florence Carpenter, Frank Losee, Walter Lewis, Augusta Anderson, Henry Stanford, and Mrs. Priestly Morrison. Directed by J. Searle Dawley.

**Synopsis of Story:** With remarkable fidelity the screen version follows the plot of the old classic. The scenes of Uncle Tom on the old plantation, happy, until sold to a brutal master; Eliza crossing the ice, the antics of Topsy, the death of Little Eva who begs for the freedom of Uncle Tom, the purchase of Uncle Tom by Simon Legree, who beats him to death before he can be rebought and set free by his old employer's son—all these well remembered scenes may be found in the film "Uncle Tom's Cabin."

## "Every Woman's Husband"

**(Triangle—Gloria Swanson)**

WIRE REPORTS—EAST

Box Office Value.....Great
**Exhibitor Comments:** "Picture of every day life that always interests."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story .....Good
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Questionable

THE PICTURE

Five-Part Drama, by John Clymer and G. Logue. Scenario by Charles J. Wilson. Cast includes Joe King, Lillian Langdon, George Pearce, Lillian West and Jack Livingston. Directed by Gilbert P. Hamilton.

**Synopsis of Story:** To keep a husband at home, Edith discovers that she must make him comfortable. For husband, forced to toe the mark by Edith and mother-in-law had found pleasure in the society of a woman who knew the art of pleasing man. So Edith, finding she could not buy off the "other woman," set out to beat her at the game of making hubby happy, and soon succeeded and had the love and devotion of Mr. Husband at home.

## "The Million Dollar Dollies"

**(Metro—The Dolly Sisters)**

WIRE REPORTS—FAR WEST

Box Office Value.....Good
**Exhibitor Comments:** "Audience and critics enthusiastic."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Fair
Moral Effect.....Wholesome

THE PICTURE

Seven-Part Drama by Leonce Perret. Cast includes Bradley Barker, Huntley Gordon, Paul Doucet, Dolores Cassineli, Ernest Maupin, and Marshall Phillip. Directed by Leonce Perret.

**Synopsis of Story:** The Dolly Sisters in the story are two young dancers of renown who refuse to marry the two young millionaires who care for them because they desire fortunes in their own right. One day there comes an opportunity to claim one million dollars if they will but take a case an alienist will give them. It is to cure a Rajah of an unfortunate malady whereby he fails to recognize and love his wife. They set out to effect a cure, and after many thrilling experiences in which the Rajah's enemies try to kill or capture them, they succeed, and then, with their million dollars, accept the proposals of their devoted lovers.

## "The Golden Wall"

**(World—Carlyle Blackwell, Evelyn Greeley)**

**WIRE REPORTS—SOUTH**

Box Office Value.....Fair
**Exhibitor Comments:** "Took run of theater." "A fair picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect .....Wholesome

**THE PICTURE**

Five-Part Drama, by Clare Beranger. Cast includes John Hines, Madge Evans, George MacQuarrie and Kate Lester. Directed by Dell Henderson. **Synopsis of Story:** The hero of the story is a noble Frenchman, who refuses to barter his title for the wealth of an American wife. But he does come to America to make a fortune and falls in love with a girl who is a daughter of a millionaire. He backs her brother's venture to win a fortune by selling an heirloom and in the end, having great wealth of his own, he marries the girl.

## "Other Men's Daughters"

**(Fox—Peggy Hyland)**

**WIRE REPORTS—SOUTH**

Box Office Value.....Great
**Exhibitor Comments:** "Good picture."

**WIRE REPORTS—MIDDLE WEST**

Box Office Value.....Poor
**Exhibitor Comments:** "Only a pretty picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment ..... Good
Story ..... Fair
Acting ..... Fair
Photography .....Good
Technical Handling .....Good
Settings .....Adequate
Moral Effect .....Wholesome

**THE PICTURE**

Five-Part Drama, by E. Lloyd Sheldon. Cast includes Eric Mayne, Elizabeth Garrison, Regina Quinn, Riley Hatch, Frank Goldsmith and Robert Middlemas. Directed by Carl Harbaugh.

**Synopsis of Story:** The story concerns two girls. One, who is lovable and demure, finds great difficulties in managing a father who follows the path of wine, women and song. Finally, however, the girl manages to bring happiness into their home. The other girl is wayward and flighty. She is a constant source of worriment to her old father, who tries to bring her to her senses. He finds the man who seeks to lead her astray and kills him, but declares he will never be convicted for the murder. In the end both families find peace and happiness at home.

## "The Yellow Ticket"

**(Pathe—Fannie Ward)**

**WIRE REPORTS—EAST**

Box Office Value.....Great
**Exhibitor Comments:** "Fannie Ward a favorite."

**WIRE REPORTS—SOUTH**

Box Office Value .....Good
**Exhibitor Comments:** "Star and support good." "Yellow tickets distributed all over the city."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Convincing
Moral Effect .....Wholesome

**THE PICTURE**

Five-Part Drama by Michael Morton. Scenario by Tom Cushing. Cast includes Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Helene Chadwick, Leon Bary, Anna Lehr, and Dan Mason. Directed by William Parke.

**Synopsis of Story:** The yellow ticket is the passport given as the badge of shame to Jewish women, and the possession of it gives them their only means of traveling through Russia. So Anna, in desperation to reach her dying father, accepts this passport and finally arrives in Petrograd. There she seizes the passport of a Christian woman who has been killed and so obtains a position as governess. But her secret is learned by the chief of police, who threatens to expose her if she refuses to accept his advances. Anna, in self-defence, kills him. It is only through the faith—and the threat of exposure of police methods—on the part of a young American who loves her, that Anna is saved from Siberia and is left free to marry the American.

**MUSICAL PRESENTATION**

Open with plaintive Russian theme.
Title: The Okhrana, a lighter theme, troyka.
T.: In the small town, plaintive Russian.
T.: High in the esteem, slow dramatic.
Girl barmaid goes to lover at table, agitato.
T.: There is only one way, slow dramatic.
T.: And with the morning, slow pathetic.
T.: Count Rostov pays his respects, lighter.
Anna enters room and lights lamp, first Russian theme.
T.: The censor reports, soft romance style.
Anna receives Julian's note, plaintive Russian.
Baron dismisses servant and drinks, heavy dramatic.
Baron takes off Anna's hat, agitato.
After Anna stabs Baron, pathetic theme, minor.
T.: The girl's life, first theme to end.

*Sessue Hayakawa, star in Haworth pictures, as he appears off the screen*

*Gloria Swanson, Triangle star, enjoys a perilous moment on California cliffs*

*A moonlight glimpse of Mary Miles Minter of Mutual fame*

*Harold Lockwood has a happy moment in "A King in Khaki" (Metro)*

## "The Whirlpool"

**(Select—Alice Brady)**

**WIRE REPORTS—MIDDLE WEST**

Box Office Value.....Good
**Exhibitor Comments:** "Picture good."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling..Satisfactory
Settings .....Good
Moral Effect .....Questionable

**THE PICTURE**

Five-Part Drama by Victoria Morton. Scenario by Eva Unsell. Cast includes Bob Walker, H. E. Herbert, J. H. Gillmore, William Davidson, Warren Cook, Louise Lee, Virginia Lee, and Joseph Burke. Directed by Alan Crosland.

**Synopsis of Story:** The story relates the experiences of a girl who was the friend of a boy who had become a thief to provide jewels for her. Put on probation once, he is forced into robbery again by his pals, and accused and convicted of murder. The girl then marries the judge who sentenced him and helps to gain evidence of his innocence. This she does and with him freed, she and her husband—whom she now truly loves—devote their lives trying to save other prisoners.

## "Opportunity"

**(Metro—Viola Dana)**

**WIRE REPORTS—EAST**

Box Office Value.....Fair
**Exhibitor Comments:** "A good picture of adventure."

**WIRE REPORTS—MIDDLE WEST**

Box Office Value.....Good
**Exhibitor Comments:** .."Good comedy much appreciated." "Quarter page notices used in newspapers."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Excellent
Story ..... Good
Acting .....Good
Photography ..... Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Questionable

**THE PICTURE**

Five-Part Comedy by Edgar Franklyn. Cast includes Hale Hamilton, Frank Currier, Edward Abeles, Sally Crute, Joseph Burke, Frank Lyon and Elsie MacLeod. Directed by John Collins.

**Synopsis of Story:** An adventurous young girl disguises herself in her brother's clothes in order to attend a prize fight. A young man believing all things can be accomplished if a person receives just the opportunity, seizes the "young boy" to practice his philanthropic plan upon. At his home a number of interesting situations take place, but in the end her true sex is revealed and a pretty love story develops.

# BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

## The exact average of all box office values received to date, also the most descriptive comments

| *Picture* | *Dist.* | *East* | *Mid West* | *Far West* | *South* | *Most Descriptive Comments* |
|---|---|---|---|---|---|---|
| All Woman | Gold. | Fair | .... | .... | .... | "Star pleasing." "Mae Marsh always popular." "Show weak." |
| Cabaret, The | World | Good | .... | .... | Good | "Blackwell at his best." "Four or five stars should make a good picture." |
| Cecilia of Pink Roses | Select | Poor | Good | .... | Good | "No vitality to story." "Poor comedy." "Cut-outs used in lobby." |
| City of Tears | Univ. | .... | .... | Fair | .... | "Carmel Myers pleasing." "Story long drawn out." |
| Claw, The | Select. | Good | Good | Good | Good | "Young always draws well." "Good picture." "Fine play for Young." |
| Claws of the Hun | Param. | Great | Good | Great | .... | "Capacity business." "Too much cannot be said for picture." "Best propaganda film yet." "Charles Ray great." |
| Closin' In | Tri. | .... | .... | Fair | Fair | "Picture went well." "Foss better than star." "Drags until last reel." |
| Desert Wooing | Param. | Good | Good | .... | .... | "A sweet little story, but not much to it." "A good one." "Good receipts." "Star great favorite." |
| Eagle, The | Univ. | Good | Fair | Great | .... | "Patrons always like Salisbury." "Dandy picture." "Goes well with children." "Salisbury good in character." |
| Firefly of France | Param. | Great | Good | .... | Good | "A vivid story." "Well directed." "Play of present war that appeals." "True story, well acted." "Capacity at every performance." |
| Ghost of Rosy Taylor | Mut | Good | Great | .... | .... | "One of the best Mutuals in some time." "Star is popular." "Picture not as good as Minter's others." |
| Girl in His House | Vita. | Great | Good | Good | .... | "Story slow." "Sufficiently sentimental to appeal to women." "Best bill shown." "Liked by Williams' admirers." |
| Good Night Paul | Select | Great | Good | .... | Good | "Pleased crowd." "Constance Talmadge always draws." "Many amusing incidents." "Excellent picture, with good comedy." |
| Heart of a Girl | World | Good | .... | Good | Good | "Star not known, but instantly liked." "Good story and pleasing star." "A political love story that seemed to please everyone." "Gripping picture." "Good entertainment." |
| Hell Bent | Univ. | .... | Great | .... | Good | "Very big, first time Carey shown here." "Star popular." "Audience liked him better than Hart." |
| Her Final Reckoning | Param. | Good | Good | .... | Fair | "Frederick always draws." "Played to crowded houses." |
| Honor's Cross | Gold. | Fair | .... | .... | .... | "Not very enthusiastic audience." "Rhea Mitchell liked very much." |
| House of Gold | Metro. | Good | Good | .... | .... | "Story a little too gruesome." "Went all right up to a too abrupt ending." "Receipts fine." "Wehlen liked well." |
| Kaiser's Shadow | Param. | .... | Fair | .... | Great | "Good plot." "Full of good mystery." "Used special tableaux and music." |
| Kid Is Clever | Fox | Good | Good | .... | Good | "Nice comedy for hot weather." "Good picture for these times." "Excellent comedy, with favorite star." |
| Man Hunt | World | Fair | .... | .... | Good | "Audience liked it." "Play not very good." |
| Man's World | Metro. | Fair | Good | .... | .... | "'A Man's World' not as good as usual." "Stevens much liked." "Receipts fine." "Audience liked it immensely." |
| Moral Suicide | Pathe | Good | Good | .... | .... | "Playing it longer than usual." "Picture full of interest." "Better than 'Damaged Goods.'" |
| Only Road | Metro. | Good | .... | .... | Good | "Star well liked." "Star in pleasing picture." "Ordinary run of play." |
| Painted Lily | Tri. | Good | .... | .... | .... | "Not very popular with patrons." "Well done." |
| Sar ly | Param. | Great | Good | .... | Great | "Picture full of thrills." "Excellent picture." "Good clean film." "Used cut-out in lobby." "Pickford does fine work." |
| Say! Young Fellow | Param. | Great | Great | .... | .... | "Best picture Fairbanks has made in some time." "Splendid comedy." "Does great early afternoon business." "Box office treat." |
| Scarlet Road | Fox | Good | .... | Good | Good | "Drew well." "One of largest Monday audiences in some time." "Picture fair." "Street car advertising used." "Carey favorite here." "Dramatic and well acted." |
| Service Star | Gold. | Good | Fair | .... | Good | "Very good drawing picture." "Story drawn out." "Good climax." "Striking originality of story liked." "Madge Kennedy very popular here." "Lobby decorated with service stars." |
| Sarah Monroe | Param. | Good | .... | .... | .... | "Best Hart picture shown." "Hart gets away from his usual stuff." "Hart does not draw as well as usual." |
| Social Quicksands | Metro. | Fair | .... | .... | .... | "Popular stars played up in lobby display." "Bushman does not draw as well as in the past." |
| Station Content | Tri. | Fair | .... | Fair | .... | "Star pleasing." "Story very medium." "Audience seemed to like it." |
| Tempered Steel | Petr | Poor | .. | Good | Good | "Star excellent." "Drawing good business." "Story draws too much on coincidence." "Petrova is through in New York." "Petrova's personal appearance helped wonderfully." "Talked in theater and appeared on street." |
| Toys of Fate | Metro. | Fair | Fair | .... | Fair | "Nazimova's acting truly wonderful." "Fair appeal." "Cool weather helped business." "Nazimova generally liked." "Did not care for story." "Does not make much appeal." |
| Venus Model | Gold. | Good | Good | .... | .... | "Public seems to be getting used to Mabel Normand's straight work and like her immensely." "Good stuff." "Star pleases in attractive play." "Used department store window display of bathing suits, using model like picture and star's name." "Audience well pleased." |
| We Should Worry | Fox | Good | Good | Fair | Great | "One of few kid pictures to go across in community." "Good entertainment." "Featured Fox kiddies in advertising." "Lee kids very good." |
| Woman of Redemption | World | .... | .... | Fair | .... | "Very average feature." Fairly good picture." |
| You Can't Believe Everything | Tri. | Fair | .... | .... | Fair | "Picture just fair." "Made a good impression." "Just ordinary picture." |

## "The Safety Curtain"

**(Select—Norma Talmadge)**

**WIRE REPORTS—MIDDLE WEST**

Box Office Value.....Good
**Exhibitor Comments:** "Star well liked." "Plot good."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Excellent
Story .....Excellent
Acting .....Excellent
Photography .....Good
Technical Handling .....Fine
Settings .....Excellent
Moral Effect .....Wholesome

**THE PICTURE**

Five-Part Drama, by Ethel M. Dell. Scenario by S. A. Franklin and Paul West. Cast includes Eugene O'Brien, Andero Randolf, Gladden James and Lillian J. Hall. Directed by S. A. Franklin.

**Synopsis of Story:** During a fire at a theater in London Park, a dancer is saved by an army officer, and when the following day's paper announces the death of her brutal husband, she marries the officer. They live happily together in India until Puck's former husband arrives on the scene. To prevent unpleasant notoriety to the man she loves, Puck leaves him to return to her hated husband and finds him dying of cholera. So the tale ends happily, with Puck free to return to her officer-husband.

## "The Mortgaged Wife"

**(Universal—Dorothy Phillips)**

**WIRE REPORTS—MIDDLE WEST**

Box Office Value.....Great
**Exhibitor Comments:** "A picture with lots of punch."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

**THE PICTURE**

Six-Part Drama by Frank Howard Clark. Cast includes Albert Roscoe, William Stowell, Sam De Grasse, and Edwin August. Directed by Allan Hollubar.

**Synopsis of Story:** The heroine of the story is married to an unscrupulous bank teller. He has stolen $50,000, and the wife appeals to the bank owner for mercy. He had loved her before her marriage and promises to shield her husband if she will consider herself in bond to him until the husband can repay the money. Meanwhile the husband has become involved in German spy plots and the wife is utterly disillusioned. She by now has learned to love the bank owner and the two seek a new life together.

## "The Soap Girl"

**(Vitagraph—Gladys Leslie)**

**WIRE REPORTS—EAST**

Box Office Value.....Great
**Exhibitor Comments:** "Gladys Leslie made a distinct hit." "Human interest held audience from beginning to end." "An odd photoplay with an appealing performance by the star."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

**THE PICTURE**

Five-part Comedy by Lewis Allen Brown. Released by Vitagraph. Features Gladys Leslie, supported by Julia Swayne Gordon, Frank Norcross, Harold Foshay, Ed. Burns and Ed. Favor. Directed by Martin Justice.

**Synopsis of Story:** The heroine of the story is the daughter of a millionaire soap manufacturer who endeavors to "get into society." Father plans a campaign for daughter but fails miserably. This is the opportunity for the impish "soap girl." She devises a plan whereby a haughty society leader is glad to welcome her into the inner set and in the end the girl marries the woman's aristocratic nephew.

## Exhibitors Notes

A. H. Blank, of Des Moines, Ia., president of the Blank Enterprises of Iowa, Nebraska, Missouri and Kansas and owner of the new Rialto Theater in Omaha, as well as a string of several other large houses throughout Iowa and Nebraska, has named C. E. Holah as his manager of film interests. Mr. Holah formerly was manager of the Pathe Exchange in Omaha, then manager of the Omaha office of the United Picture Theaters. Within two weeks he will establish permanent offices in Omaha. Mr. Holah's new activities cover a wide scope, Mr. Blank devoting his entire attention to his extensive theater and real estate interests.

John R. Pickett, proprietor of the Gem Theater in Willimantic, Conn., fell heir to $6,000 by the will of his dead business associate, A. P. Dorman.

Charles W. Lawford, for the past three years manager of the Morgan Grand Theater, at Sharon, Pa., has resigned to become manager of the new Franklin Theater at Saginaw, Mich., which is under the direction of the Butterfield Circuit.

Samuel Goodman, manager and proprietor of the Colonial Theater at Beaver Falls, Pa., has gone to Fort Oglethorpe, Georgia, where he will be assigned to the medical supply department. Mr. Goodman enlisted over a year ago, and has just been called to the colors. Frank G. McPherson will look after Mr. Goodman's interests while he is absent.

Albert Devoe is to be the manager of a new motion picture theater at Washington, Ind.

Julius Lamm, manager of the Orpheum Theater, Elkhart, Ind., has gone to Chicago to become manager of two syndicate theaters there.

*Collaborative comfort by Gertrude McCoy and Huntley Gordon in "Men" (Bacon-Backer)*

*Fay Tincher is a merciless autocrat when she directs men's activities. A scene from "Some Job" (World)*

*Comforting collaboration by May Allison and Spottiswoode Aiken in "A Successful Adventure" (Metro)*

*A moment of anxiety for family in "The Claws of*

*Charles Ray and his the Hun" (Paramount)*

# FROM PRODUCER AND DISTRIBUTOR

**GOLDWYN STAR SERIES PLAN**—Goldwyn Pictures will be released for the company's second year, beginning in September, under the Star Series plan. This announcement may occasion surprise among exhibitors, for Goldwyn in its first year successfully abided by the principle of collective selling—selling a year's productions under a single contract. Exhibitors now will welcome the policy of selling Star Series because of its greater flexibility and because it is in accord with their needs and desires.

For the coming season Goldwyn will offer: Geraldine Farrar, six productions; Rex Beach, six; Pauline Frederick, six; Mabel Normand, eight; Mae Marsh, eight; Madge Kennedy, eight; Tom Moore, eight.

Miss Farrar's first three Goldwyn productions are "The Turn of the Wheel," by Tex Charwate; "The Hell Cat," by Willard Mack, and "The Pirate Woman," from the novel "Three Palms Cay," by Capt. F. A. Dingle, first published in Munsey's Magazine.

Rex Beach's six stories are "Laughing Bill Hyde," "The Crimson Gardenia," "The Iron Trail," "The Net," "Going Some" and "The Silver Horde." In the first of these stories Willard Mack is cooperating with Mr. Beach in the preparation of the scenario and Reginald Barker is the director.

Pauline Frederick's first Goldwyn production will be "The Poverty of Money," an emotional drama from one of Willard Mack's well-known plays. Mabel Normand will be seen in a rollicking broad comedy, "Peck's Bad Girl," by Tex Charwate. Mae Marsh is completing her first production for the new year, "Hidden Fires," by J. Clarkson Miller. Madge Kennedy will begin her new season in "The Kingdom of Youth," by Charles A. Logue, who wrote her other success, "The Service Star." Tom Moore is launched as a star in "Just For To-night," also by Mr. Logue.

The first release for the coming season will be Geraldine Farrar in "The Turn of the Wheel" on September 1. This story was directed by Reginald Barker.

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**FOX LOST NO FILMS**—On the first anniversary of the landing of American troops in France the foreign department of the Fox Film Corporation is moved to announce that despite all the perils of ocean traffic across the Atlantic not a single Fox film has yet fallen prey to German marauders of the deep. Exchanges in England, Spain and South America all have reported that their shipments have arrived on time and in good condition. Considerable difficulty has been experienced by the Fox foreign department in getting its films shipped promptly, but every precaution is taken to keep Fox branches all over the world supplied far enough in advance to take care of any emergency.

**GREAT BOOKING RECORD**—The week of July 1, designated by the Famous Players-Lasky as "Paramount and Artcraft Week" in and around New York city, displayed one of the greatest booking records ever presented in the motion picture industry and established a new high mark for the New York exchange of the big organization. Seventy-nine leading theatres in this territory showed Paramount and Artcraft pictures every day during the week. For such a number of theatres to present the product of one organization in this way and particularly in this territory is a great achievement. The observation of "Paramount and Artcraft Week" also marked a striking example of close co-operation between distributor and exhibitor. A newspaper campaign in which the distributor advertised for the exhibitors their program for the entire week and in which a number of the larger exhibitors took additional space tying up with the big advertising, offered a most effective exploitation plan.

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**REVIVE LOIS WEBER'S "SCANDAL"**—A revised version of Lois Weber's production "Scandal," is to be released by Bluebird July 22 under the title of "Scandal Mongers."

The photoplay was originally issued in 1915. It was the first of a series of pictures which Lois Weber was to produce for Universal. The story, which shows the result of carelessly uttered gossip, is said to be as true and timely to-day as in 1915. The cast is headed by Lois Weber and Rupert Julian and includes Philip Smalley and Adele Farring.

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**KEENEY'S SECOND RELEASE**—The next release of the newly organized Sherry Distributing Agency following "The Street of Seven Stars" will be "Out of the Night," a Frank A. Keeney production, starring Catherine Calvert. This will be the second release for Mr. Keeney, his first picture, "A Romance of the Underworld," also starring Miss Calvert, having just been showing to the public. Mr. Keeney has produced another picture, "Marriage," and his forces are now working on "The Girl with a Past."

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**"BATTLE" FOR STATE RIGHTS**—The Fontenelle Feature Film Company, Omaha, Neb., has bought the re-issues of "The Battle of Gettysburg" for Nebraska and Iowa. This company also has booked the juvenile comedies of the Juvenile Film Company, including five one-reelers and two two-reelers. "It is splendid summer stuff," said Manager Max Wintroub. "We are booking it fast. Nebraska and Iowa are two of the leading states in children's matinees, and all the exhibitors who have made a success of these kind of shows are eager about these comedies."

**NEW FOX PRODUCTIONS**—William Fox has purchased the screen rights to W. J. Hurlbut's play, "The Strange Woman," and will produce it with Gladys Brockwell in the stellar role. The story of the play has to do with the effect the continental manners and opinions of a woman from Paris have on the sensibilities of a small mid-Western community.

Mr. Fox also has purchased the rights to two more of Zane Grey's books, "Last of the Duanes" and "The Lone Star Ranger" for the use of William Farnum.

Tom Mix is to appear in "The Two-Gun Man" and "The Coming of the Law," both by Charles Alden Seltzer. Both of these stories were recently purchased.

The German spy system in America is exposed on the screen in the forthcoming Fox production, "The Prussian Cur." Captain Horst von der Goltz, confessed leader in the plot to blow up the Welland Canal in Canada, and for ten years a secret agent of the Kaiser's government, has made revelations of the workings of German spies in this country and has assisted R. A. Walsh to film the picture. The production will be in nine reels and will feature Miriam Cooper. Captain von der Goltz will be depicted in person engaged in the pro-German activities which he exposes.

The first-run showing of "The Prussian Cur" will be made only in first-class theaters. It is said that these performances will probably be given in K. and E. houses.

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**PARALTA'S "WEDLOCK" READY**—"Wedlock," Louise Glaum's latest production, is the third Paralta Play in which she has appeared. As with "An Alien Enemy" and "Shackled," it was directed by Wallace Worsley. "Wedlock" is from the pen of Denison Clift. Before Miss Glaum joined Paralta she was popularly known as "The Peacock Vampire," but under the new management she is appearing in roles through which she is enabled to gain the sympathy of her audience.

Bessie Barriscale has completed her latest Paralta Play at the Brunton studios in Los Angeles. This, the star's seventh under the Paralta banner, has been titled "A Wife's Conscience." The story was written by William Parker and adapted for the screen by Julian Louis Lamoth, screen author of the Paralta staff.

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**SOLDIERS TO SEE EMPEY**—"Over the Top," Vitagraph's famous war special with Sergeant Arthur Guy Empey, is to be shown to Uncle Sam's soldiers in all of the National army camps. This is in line with the announcement that the American Defense Society had listed "Over the Top" as a patriotic subject for benefits to be conducted all over the United States under the auspices of the Woman's National Committee of the society.

**VITAGRAPH HAS SIXTEEN**—The complete list of Vitagraph releases for the month of August, consisting of four five-reel Blue Ribbon features, four serial episodes, four slapstick comedies and four Drew comedies, is announced. The summary shows six dramatic stars in the feature productions—Harry Morey and Betty Blythe, Gladys Leslie, Hedda Nova and J. Frank Glendon, and Corinne Griffith.

The Blue Ribbon features with their dates are: Aug. 5, "Fiddler's Green" (temporary title), featuring Harry Morey with Betty Blythe; Aug. 12, "Wild Primrose," featuring Gladys Leslie; Aug. 19, "A Matter of Mean Elevation," (temporary title) featuring Hedda Nova and J. Frank Glendon; Aug. 26, "The Clutch of Circumstance," featuring Corinne Griffith.

The serials are: "A Fight for Millions," featuring William Duncan, with Edith Johnson and Joe Ryan, in fifteen episodes of two reels each; Aug. 5, Episode No. 3, "The Secret Stockade"; Aug. 12, Episode No. 4, "The Precipice of Horror"; Aug. 19, Episode No. 5, "The Path of Thrills"; Aug. 26, Episode No. 6, "The Spell of Evil."

Big V Comedies: Aug. 5, "Dunces and Dangers," featuring Lawrence Semon; Aug. 12, "Shines and Monkey Shines," featuring Earle Montgomery and Joe Rock; Aug. 19, "Dukes and Dollars"; Aug. 26, "Dead Beats and Athletes," featuring Earle Montgomery and Joe Rock.

Drew Comedies, featuring Mr. and Mrs. Sidney Drew: Aug. 5, "Miss Sticky-Moufie-Kiss"; Aug. 12, "Diplomatic Henry"; Aug. 19, "By Might of his Right"; Aug. 26, "The Professional Patient."

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**CARUSO REALLY SIGNED**—An announcement regarding Enrico Caruso has come from the Famous Players-Lasky organization. "We have just signed Mr. Caruso to appear in a series of Artcraft pictures," said Mr. Lasky. "He will start work on his first picture about July 15. It will not be adapted from one of the operas, as first supposed, but will be an original story written especially for him."

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**TO DEAL DIRECT WITH EXHIBITORS**—The American Film Company has adopted the policy of dealing direct with the exhibitor. This plan is supplemented by the appointment of personal representatives of President Samuel S. Hutchinson for each distribution center throughout the country. These men will be in close contact with the exhibitors and will make daily reports direct to the president himself. In future American will confine all its activities to the making of special feature productions at irregular intervals.

Several features are in course of production at American's Santa Barbara studios under the supervision of Edward Sloman, Henry King and Lloyd Ingraham.

**CAVALIERI PRODUCTION FINISHED**—Director Edward Jose has completed the production of Lina Cavalieri's second picture for Paramount, "A Woman of Impulse," at the Fort Lee studios of the Famous Players-Lasky Corporation, and release is scheduled for early autumn. The story is from the pen of Louis K. Anspacher, and the scenario is by Eve Unsell.

At the Fort Lee studio Billie Burke has started work under direction of Chester Withey on "In Pursuit of Polly," written by Izola Forrester and Mann Page.

Under the direction of Marshall Neilan, Marguerite Clark is nearing completion of "Out of a Clear Sky."

"The Shadow of the Rope," the Pauline Frederick picture, is in the final stage of production at the Fifty-sixth street studio under direction of Emile Chautard.

Director John Emerson, at the Fort Lee studio, is making rapid progress on the first picture for Paramount featuring Shirley Mason and Ernest Truex, "Come On In." Mr. Emerson and Anita Loos wrote the story.

"The Vamp" is the next Paramount picture from Thos. H. Ince studios, starring Enid Bennett. C. Gardner Sullivan wrote it and Jerome Storm directed.

Vivian Martin is announced in a new production, "Her Country First," by Mary Roberts Rinehart, with the scenario by Edith Kennedy. James Young directed.

"It's Greek to Us," the first of the "Sweethearts and Wives" series of James Montgomery Flagg comedies to be released by Paramount, has been completed at Mr. Flagg's studio in New York and will be scheduled for early presentation.

The Famous Players-Lasky Corporation has purchased the motion picture rights to "Maggie Pepper," which will be an Ethel Clayton vehicle to be released by Paramount. "Maggie Pepper" was Rose Stahl's greatest dramatic success and was written by Charles Klein and had its first presentation in December, 1911, at the Harris Theater, New York.

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**UNIVERSAL HOLDS CONVENTION**—The first convention held by members of Universal's sales organization in years opened on July 1 in Chicago. The New York delegation was headed by Carl Laemmle and Joe Brandt. Harry Berman, sales manager of Jewel Productions, Inc., accompanied the Universal officials for the purpose of representing his company at the discussion of plans scheduled to take place. Exhibitors had an important part in the third day's session. An entire session was devoted to working out a plan that will enable Universal to help the exhibitor to fill his house. A broader advertising and publicity service is to be established.

Another subject under discussion was the advisability of adopting a new short reel program.

A feature of the gathering was the "Special-All-Jewel Show," held on the last day of the convention. This consisted of "For Husbands Only," Lois Weber's newest work; "The Geezer of Berlin," the travesty on Jewel's "The Kaiser," and "The Sinking of the Lusitania," Winsor McCay's picture of that tragic event. No jollification party was held.

**"VIM—VIGOR—VICTORY"**—The Frohman Amusement Company, realizing that the legitimate house should become a big factor in the distribution of motion pictures, some time ago prepared the first of its series of house organ articles, under the heading "Vim—Vigor—Victory," and sent it to all the exchange men handling "My Own United States," laying special stress on the presentation of the picture in legitimate houses having the proper facilities for the presentation of a big picture. Various manufacturers and distributors are considering this field seriously. The legitimate house in the smaller town offers an opportunity for presentation such as cannot possibly be secured at present except by pictures in the large cities.

*William S. Hart in "Shark Monroe" (Artcraft) defies the revolver*

*Anna Q. Nilsson pins a rose upon Franklyn Farnum in "Judgment" (Metro)*

*A storm scene in "A King in Khaki" (Metro) showing the destruction of a wireless station*

**FOREIGN RIGHTS FOR "SINS"**—A. Blaikie Dick, general manager for McClure Pictures, Inc., has closed contracts whereby the Mexican rights of "Seven Deadly Sins" were disposed of to the Piedmont Pictures Corporation of New York City. In addition Mr. Dick disposed of foreign rights in Brazil, Argentine, Paraguay, Bolivia, Peru and Uruguay.

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**EBONY IN SUMMER QUARTERS**—The Ebony Film Corporation has established summer studio quarters in Fond du Lac, Wis., where it is making a new series of comedies for General Film Company. Increased facilities is announced as one reason for the move from Chicago, to which the company will return at the close of the summer season. "A Black and Tan Mix-Up" is ready.

**"THE GEEZER OF BERLIN" READY**—The travesty on "The Kaiser, the Beast of Berlin," called "The Geezer of Berlin," has been completed and will be released during the summer. It was produced by the Century Comedy Company. According to Harry M. Berman, sales manager of Jewel, and Julius Stern, president of the Century Company, it was directly due to Jewel's success in handling "The Kaiser" that negotiations for the filming of a travesty upon that feature were entered into with the Century Company.

"The Geezer of Berlin," which is in three reels, is said to parallel closely the action of "The Kaiser." Where, however, the latter production sounded the dramatic note throughout, the former is wholly burlesque. Ridicule is poked at the German Emperor.

The cast includes Ray Hanford as "The Kaiser," Little Willie A'Mighty; Jack Stewart as "The Clown Quince," Marvin Lomack as "Von Hindenbug," Walter Bytell as "Von Turpentine," Richard Pennell as "Chancellor Von Bethmann-Bowlegs." Earl Lynn, Hughie Mack, Bartine Burkette, Monty Banks and Bert Roach also have parts.

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**"BY PROXY" NEXT**—"By Proxy," on the Triangle program for July 21, is the third in a series of the Henry Wallace Phillips "Red Saunders" stories. Roy Stuart again is Red Saunders with Maud Wayne as Lindy, the heroine. Like its predecessors this play was directed by Cliff Smith.

**BANS HEAVY STUFF FOR SUMMER**—Pathe announces that its summer program will be devoid of "heavy stuff." The big features to be released in July and August are for the most part light comedies, although there are two serious plays in the list. Included are "Annexing Bill," with Gladys Hulette and Creighton Hale; "More Trouble," with Frank Keenan; "Cupid by Proxy," with Baby Marie Osborne; "The First Law," with Irene Castle and Antonio Moreno; "Waifs," with Gladys Hulette and Creighton Hale; "The Ghost of the Rancho," with Bryant Washburn, Rhea Mitchell and a fine company; "Winning Grandma," with Baby Marie Osborne, and "The Girl from Bohemia," with Irene Castle.

"The Girl from Bohemia" will be released on August 25, and is notable for the reason that it may mark Irene Castle's permanent retirement from the screen. There will be another feature play released on the program for the week of Sept. 1, but for the week of Sept. 8 the fall season will be inaugurated with a big special, "The Woman Eternal," starring Elaine Hammerstein.

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**ALL TO ENJOY ADVANTAGES**—That the co-operative booking plan of the Affiliated Distributors' Corporation is to be truly representative was made plain last week when the executives of that organization arranged to extend the scope of the movement so that it could include every exhibitor desirous of associating with it. Originally it was intended to limit the benefits to the number of exhibitors necessary to complete a quota of 2,500 days for the country on each picture. This was to be divided among twenty-five exhibitors' booking corporations, each of which was to guarantee by a trust fund an average of one hundred days per picture. The directors of the Affiliated at their recent meeting approved a form of participating certificates which will enable exhibitors who have not joined their territorial booking corporations to gain the same low rentals enjoyed by the original subscribers to the units' trust fund.

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**SUCCESS SERIES RE-ISSUES**—The complete schedule of the first six months releases of the Famous Players-Lasky Corporation's Success Series of re-issues includes twenty-six features, one for each week of the period from September 1 to February 23.

As a fitting lead-off feature "The Eagle's Mate," one of Mary Pickford's most popular plays, has been selected for September 1 release. Among the others are: Marguerite Clark in "Wildflower," "The Girl of the Golden West," a special production featuring an all-star cast, from the play by David Belasco; Pauline Frederick in "Zaza," Dustin Farnum in "The Virginian," Marguerite Clark in "The Goose Girl," Pauline Frederick in "The Eternal City," "The Old Homestead," a special production with all-star cast; Geraldine Farrar in "Carmen," "The Rose of the Rancho," and "Pudd'nhead Wilson," a special production featuring Theodore Roberts. Work on the renewing and retitling of these films is progressing rapidly at the laboratories.

**TWO NEW STARS FOR METRO**—Last week Maxwell Karger, manager of productions at Metro's Sixty-first Street studio, obtained two new stars, Olive Tell and Hale Hamilton. Miss Tell and Mr. Hamilton will each head a company which will later be selected.

For Hale Hamilton Mr. Karger has secured for his initial production "Five Thousand an Hour," from the pen of George Randolph Chester, whose magazine stories and novels are among the most enjoyable to be found in American literature. It is original in theme, having many surprise twists in the unfoldment of plot and final denouement, with comedy and humor interest abounding. Miss Tell's vehicle has not been decided upon, but Mr. Karger is reading four plays, at least one of which he hopes will be a worthy medium for that young artist's histrionic ability.

Mr. Hamilton was leading man in "The Winning of Beatrice," in which Miss Allison starred, and in "Opportunity," Viola Dana's latest Metro feature. He also was long in the cast of "Get-Rich-Quick Wallingford," appearing in that play on three continents. Miss Tell made her Metro debut in Screen Classics, Inc.'s "To Hell with the Kaiser," playing the part of Alice Monroe. Previously she was co-star in "General Post" with Thomas A. Wise and William Courtenay.

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**PERRET TALKS ABOUT "LAFAYETTE"**—With the final scenes of his patriotic spectacle almost completed and the work on the titles under way, an announcement from Leonce Perret concerning the presentation of "Lafayette, We Come!" (Pershing, '17) can be expected shortly. Mr. Perret, in discussing the unique patriotic appeal contained in "Lafayette, We Come!" said: "The producers of patriotic and propaganda films are deserving of much praise for their recent excellent contributions toward imbuing the American public with the proper spirit of the times. Although most of these productions drive home some point of value, their propaganda in nearly every case is direct and smashingly theatrical. Such treatment if repeatedly employed may tend to dull the mind of the picture public sooner than would the advancement of propaganda that is not direct. It follows that the patriotic production treated in this way will furnish greater entertainment to an audience and consequently a greater assurance of its financial success. This theory has been prevalent during my production of 'Lafayette, We Come!' and judging from the indications there is every likelihood of this production proving my belief."

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**ANOTHER JESTER SOON**—The sixth of the series of Jester (Super) Comedies, "His Day Out," will have its initial release on Aug. 1. This will complete the first half year of the Jester Comedies, which are now well intrenched. Twede-Dan, the mirth maker featured in the Jester Comedies, has returned from a vacation and activities for fall releases are in full swing. During his absence the studio at Cliffside, N. J., was completely overhauled and some innovations installed.

**MUTUAL BACK ON BROADWAY**—The publicity and advertising departments of the Mutual Film Corporation have moved into quarters adjoining the New York exchange at 1600 Broadway. The rest of the executive offices remain at 220 South State Street, Chicago, where Mutual moved two years ago. The change was upon orders of James M. Sheldon, the new president, who decided that there should be an executive office in New York. He added Screen Telegram, Mutual's twice a week news reel, to the responsibilities of Terry Ramsaye, director of publicity, and told him to pack his various departments off to New York. Mr. Ramsaye has been here several weeks in connection with his new duties and now is aided by Colvin W. Brown, advertising manager, and Arthur James Pegler, special publicity writer.

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**DEVENS FILMS POPULAR**—The series of four one-reel subjects picturing the life of army recruits at Camp Devens, Massachusetts, produced by the Connecticut Film Company for General Film distribution, are proving popular in those territories represented by troops in training at the Eastern camp. Although each reel is complete in itself, many exhibitors are combining the four reels and using them as a feature, a plan that is reported to have met with big success. The Camp Devens series present the most intimate views of life in a National army camp yet filmed and are intensely interesting because of their patriotic nature.

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**TEN MORE BRONCHO BILLYS**—The revivified Broncho Billy dramas have proved so popular that Essanay has decided to issue a third block of ten pictures. These one-reel dramas of the Western hills and plains, which have been called little classics of the screen by the newspapers, are booking at an unprecedented rate through the George Kleine System.

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**PATHE DISTRIBUTES AMERICAN FILM**—The American Film Company, for years one of the most prominent producing companies, announces that arrangements have been made with Pathe for release through the Pathe exchange of a minimum of 24 feature pictures yearly. The facts reveal a distinct departure from any method of distribution used by any other producing company. The new contracts have been signed by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., and Samuel S. Hutchinson, president of the American Film Company. Thus two of the oldest companies in the business become associated.

"I take great pleasure in making public announcement of the new alliance," said Mr. Hutchinson when interviewed at his office in Chicago. "Naturally the question as to through what channels our pictures were to be released received the most serious consideration from us when we decided it to be advantageous to terminate our former arrangements. We came to our decision after careful consideration of the entire field."

Mr. Brunet also was enthusiastic over the new arrangements.

**WORLD STARS' ACTIVITY**—Louise Huff begins her second picture for World Film, "The Song of the Heart," with Frank Reicher directing. It was written in France by Captain Howard Young of the United States Expeditionary Force. The story was sent from the trenches and is said to be a most gripping picture drama.

June Elvidge has started on "The Love Wraith," directed by Travers Vale. Miss Elvidge will play a dual role requiring many scenes in which double exposure is required.

Carlyle Blackwell and Evelyn Greeley have just finished "The Road to France." The big scene is a shipyard showing the construction of a ten thousand-ton freighter. In one of the scenes 7,000 are employed.

Madge Evans shortly will begin work on "The Latchstring Hangs Out." It was written by Mrs. Backus of Providence, R. I., who was for many years connected with the model school conducted by the State Normal College at New Britain, Conn. The generic idea of the picture is to show how children can be taught by creating imagination.

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**"WHEN THE GIANT WAKES"**—The Educational Films Corporation of America announces "When the Giant Wakes" as the working title of its spectacular production with many of the scenes laid in the West Virginia coal fields. The definitive title will not be selected until after completion. Most of the cast have been engaged and are preparing to go to Charleston, W. Va., under the leadership of Carroll Fleming, director, and George B. Wilson, business manager. Among the players is Ethel Grey Terry in the leading feminine role.

The Educational also announces that prints of its patriotic naval picture, "Your Fighting Navy at Work and at Play," are now available for state rights buyers and exchange men anxious for territory.

"Mexico To-day," George D. Wright's series of one-reelers descriptive of actual conditions in the southern republic, is now receiving many new bookings on account of the big interest in Mexican affairs. The series has been carefully edited by President Skinner of Educational. It is distributed in an order which provides a pleasing variety of subjects.

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**GRATEFUL FOR FILMS**—Adolph Zukor, president of the Famous Players-Lasky Corporation, has received a letter from Commander Robert Henderson, which he prizes highly. When the suggestion was made that the men on Uncle Sam's fighting ships and transports would appreciate the loan of motion picture films for their entertainment, Mr. Zukor was among the first to respond, with the result that hundreds of thousands of soldiers and sailors have been provided with Paramount and Artcraft features and shorter films, chiefly comedies, while on their way either to or from the shores of France. Commander Henderson wrote:

"With the returning of the reels you so kindly loaned us, I wish to thank you for your most patriotic and truly helpful act. Ours is a transport ship taking troops 'over there' and bringing wounded back, and through your most generous gift we were able to furnish amusement to the men that relieved them of the terrific mental strain they were under in leaving home for the front, from their injuries and from that invisible enemy, the submarine."

**GOLDWYN GOOD TO INDEPENDENTS**—Shortly after the release of the first Goldwyn picture last September the Goldwyn organization placed its distribution facilities at the disposal of any independent producer of worthy pictures in America. Goldwyn felt that many persons would be glad to make good pictures if they knew there was a good marketing organization through which they could be released. At that time the so-called state rights market was shot to pieces and men had reached the point where they hesitated about production investments because, even with good productions, they were unable to anticipate the revenues to be obtained. The first independent producers to avail themselves of Goldwyn distribution were Ira M. Lowry and associates of Philadelphia, makers of "For the Freedom of the World," a patriotic picture of great appeal and drawing power. This production, after a skilled but quick campaign of exploitation, was released last October and has played in more than 4,000 theatres in the United States, with a large percentage of repeats. This has been followed by innumerable similar cases.

. . .

**FILMS WITH A PUNCH**—"Topics of the Day," a series of punch paragraphs from the leading newspapers, is being shown on the screen at the Strand Theater with considerable success. Changes are made weekly. The items are selected with the assistance of the staff of the Literary Digest. A. G. Siegel, who originated this and other screen novelties, is arranging for international distribution. He has disposed of the Coast rights to Sol Lesser of California and the European rights to the Robertson-Cole Company, 1600 Broadway.

. . .

**MARION DAVIES STARTS AT WASHINGTON**—The second picture by Marion Davies for her Select Pictures series has been begun in Washington, where Miss Davies, the members of her company, and Julius Steger, the director, now are at work. "The Burden of Proof" is the title, and it was prepared for the screen by S. M. Weller, who also did the screen version of "Cecilia of the Pink Roses."

. . .

**NOVA A BLUE RIBBONER**—Hedda Nova, the young Russian actress, and J. Frank Glendon, stars of the Vitagraph serial "The Woman in the Web," are now on the Blue Ribbon program of the company. They have begun work at the Vitagraph Western studio in a five-reel O. Henry story which is being made under the direction of David Smith, who turned out such a remarkable production in "Baree, the Son of Kazan."

. . .

**TO TELL LIFE STORY**—Pearl White is writing her autobiography, and Miss White declares that it will be no "press-agenty" affair, but every word true.

It probably will contain from 25,000 to 40,000 words, will be published by a New York house, and after its appearance in the fall will run as a serial in one of the film magazines.

# WITHOUT FEAR OR FAVOR — By an Old Exhibitor

## A Shirt for a Goat—Bias of An English Paper—Thinks George Creel Responsible —Time for New Screen Club at Hand

NO, OLE JOE FARNHAM can't win me to the belief that the fil-lum bizness is as bad as he paints it. And he begins to see *my* point I assume that you subscribe to Joe's fine two dollars and a half's worth and can turn to page 29 of the July Harpoon. "And if some of these fillum people won't heed," says Joe there, "mebbe we'll make the story *a bit more specific*—next time."

But why next time? Why not name the "hell-hounds" now? I insist that if Joe doesn't, every man in the game, in the opinion of Harpoon readers, goes under a cloud. We can't be classed with the white slave industry. It hurts the whole business. An industry must be of good repute to succeed. It must look inviting to capital. Here's the sort of parlor conversation Harpoon statements will evoke:

Business man to his wife—"Honey, I have some news for you. This motion picture line looks good to me: I think I'll take my money out of that dead flagpole concern and put it into films."

Wife—"No you don't. Film manufacturers become hell-hounds and support concubines."

So, Joe, the bizness will have to continue in the hands of the unintelligent "chasing" individuals you now say predominate, if your *un*specific attacks go on.

If I felt the bizness was as wicked as Joe depicts it, I'd quit it! *I mean that.* I wouldn't want my wife to say that her husband was making his living in films—it might as well be in white slaves or cocaine peddling. No, I am sure I am in a respectable line, one that calls for the best in a man. It has a few bad eggs—whom *specific* publicity would suppress—but most of us are every day decent persons, leading every day decent lives. Oh, I'm as certain of it as can be!

If the majority of the male executives in or about the studios are the sort that Joe claims, the motion picture profession spells sure moral death for every girl that enters it.

*If I believed that I'd quit the line first and then do everything in my power to have it abolished, like white slavery and the cocaine traffic, as one of the greatest menaces confronting the American home!*

An industry that is nothing more nor less than a nation-wide seducer of our girlhood and womanhood (*every* city furnishes screen aspirants) isn't FIT to live!

Farnham means well, but he must either go through or slow down. He has no other choice if he is the sincere sort I always knew him to be. I catch the retort on my shirt remark and note Joe's size—17. I shall despatch a neat size 17 shirt to Joe *this* day: it's a fair return—my shirt for Joe's goat.

. . .

A COMMENTATOR says of our approval of Hearst as the pioneer publisher friend of the films: "Would 'Without Fear or Favor' approve the Crown Prince if it learned he was a booster of films?" The truth of the matter is that I gave a purely motion picture view of the celebrated publisher. I do not agree with his politics, and while I have never thought him the disloyalist his critics describe, I have been against his every disagreement with the policies of the Government that has efficiently managed our affairs since March, 1912. But such beliefs were not patent to the paragraphs I recently wrote here on Hearst. I am decidedly against the "boycott"—it is contrary to all law, in the first place—and I hold that if it can be legitimately levelled at his papers and magazines his films may well be next—and then, precedent having been established, your films, and Smith's and Jones's. Why not?

. . .

SPEAKING of the loss by fire of the Hall Caine propaganda film that our own Herb Brenon had been making for the British Ministry of Information, an English writer says: "Brenon came over from New York to do it." Once on a time it would have been, "From America." But the fight on the Hun has obliterated national lines and to London New York is just another city! I see no more significant indication of it than the little line I above quote. May it ever be so! Nevertheless, there is an English trade journal that is working overtime to upset this ideal state of affairs. At least once a month she carries a vicious poke at we of this side of the pond: I wonder (a) if a systematic effort to promote international discord doesn't come pretty close to treason, and (b) how those leaders of the British trade press, the Kinematograph Weekly and the Bioscope, let the other get away with it? The culprit, of course, is the Cinema of London, whose latest slander is:

"Even in America, as America knows to her cost, every branch of industry—the film industry almost more than any other—is honeycombed with German intrigue."

That is an atrocious lie, of a stamp to be found in no other publication in all Britain but the Cinema. Glancing through the pages of this promoter of Anglo-American ill-will, I find page after page of advertising from American movie firms. Don't they read the journals they spend their money in? On the chance that the Cinema is what I say it is, a mere inspection of its current files is a duty these Americans owe their self-respect.

. . .

IF the Harpoon is right in its suggestion that "the Old Ex should stick to his eulogies of George Creel," the new Crowder ruling gives us the chance. With due respect to the Provost Marshal General, I "blame it" on Creel. The Crowder ruling reflects Washington official opinion that the films are doing a great war work, and Creel originally helped shape this opinion. The result is that every Washington pronouncement on films is favorable to them. And if you don't think that a general opinion in officialdom leads to definite action by officialdom in conformance with that opinion, witness the trouble exhibitors have had in communities tolerating film censorship. National governments, no less than city administrations, like to "stand pat" on the opinions of their memberships!

. . .

ECONOMICALLY conducted Screen Clubs continue on their successful way in every American picture center, even though the too-sumptuous parent one in New York is out of existence. And New York, the center *of* the centers, ought to have a Screen Club! Should the survival of the out-of-town clubs be a tip? Kept at its original comfortable Forty-fifth street *single floor*, the New York Screen Club would be with us still. It seems rather disgraceful that the great Manhattan industry is to-day without club representation. Undoubtedly such a situation is only temporary. The new club, when it comes into being, must profit by the mistakes of its predecessor—mistakes engendered in a good cause, to boost the bizness. The new organization must forget boost-work in favor of economics. These be fine times for organization along the latter lines! Forget the size and splendor of the Lambs and Friars: they had theaters in ancient Rome, but ours is an "infant industry!" *And* a growing one. Start small, and grow with it! That's the best advice I could give any group of wise men who put a motion picture man's club back in Old Manhattan.

. . .

I WAS reading the wire reports in a recent MIRROR. It was astonishing to see the "fair" comment alongside so many expensive, supposedly high-class productions. IS Doctor Frank Crane right? Still, story prices *are* better. Authors of standing who *could not* have sold their ideas for a song were represented right through the list. High-salaried directors and casts had produced these ideas. Unwise economy had, to all appearances, been practiced in no direction whatever—except—!

Except in the story *purchasing* department? Isn't this a most important branch of a producing establishment, indeed *the* most important branch. Isn't a good editor worth in wages what a supervising director gets? Wouldn't a thousand a week be fairer pay to an editor than a hundred—which the "cutey" ingenue, just starting, receives? What matters it if you pay all you should to the author, and not give the man who must judge of his material enough to keep his thoughts collected? The writer's effort should, as Doctor Crane says, be well paid: but aren't "editorial brains" worth something? And ye gods! the "salaries" paid "readers" in most of the scenario departments! It is simply to weep. *Stenographers get more.* And beautifully-paid directors wonder why they don't get "service" from the script room.

Executives had better get on the job and readjust salary scales in the script department. Raising the rates to authors was just a half step! Gauging the importance of the editor and reading staff, and paying 'em accordingly, is the next move, and an essential one. The reader who grabs winning stories out of the slew that come in is as valuable to her firm as the director who "puts them on." The editor who can supervise the work of the reading staff so that good stuff is sure to be "caught," ranks, it seems to me, with any supervising director who ever trod a studio floor.

. . .

TERRY RAMSAYE has made a wise move in establishing the Mutual press department in New York. The studios are the place to *get* the news at, and Manhattan wherefrom to make delivery. A publicity staff should be on the spot and "mixing" about to know what is in demand and by whom. Chicago is a great news-delivery depot, but not as great as Manhattan. The country, in a publicity sense, is twice as efficiently tapped from the latter. At that, Chicago should not be overlooked, and a clever deputy stationed there will get results for any publicity department. It is pretty generally recognized now that a good deputy is required where the news is made, the studio. I clearly remember when the dispatch of Coast "items"—and that's *all* they were!—was left to the Western studio manager, the scenario editor or a director. When Philip Lonergan, who now bats out winners for World and Triangle, went West in 1913 as scenario editor for the Majestic studio there, the press department in New York asked him to forward "Items." Lonergan complied to be sure, but in a letter he wrote the publicity manager at the time, remarked: "The system is wrong. The stuff a special press man could work up out here would fill no end of magazines and newspapers. It's a real shame to miss such a bet." Lonergan had vision, all right!

. . .

IF COLONEL RUPPERT can put it over to the end that special all-fire-proof buildings are erected for the storing and shipment of films in every important city in the country, we may indeed red-letter the day he decided to join our infant (?) game.

I can see how, as an outsider studying our industry, Colonel Ruppert was impressed with the unfair ratio exchange offices to theatres in most districts. This very condition has caused representatives of outside capital to time and again pass up the picture industry. Such a condition COULD not make for soundness! Comes Ruppert to seize upon that very weakness as his port of entry!

# PHOTOPLAY MUSIC

## PICTURE ACCOMPANIMENT

### Organ Good With Comedy Pictures—Mr. Cooper's Fine Work—Rivoli's Overture Setting

BY MONTIVILLE MORRIS HANSFORD

I HAVE HINTED in these columns that the organ might be a slow medium with which to interpret comedies; that there might not be sufficient humor in its tone, not quite enough snap to make it an ideal instrument for comedy work. But I am willing to admit that I do not think the organ so bad when it comes to putting over a regular Fatty Arbuckle thriller, and I am inclined to think the organ has probably been misjudged as to its latent possibilities.

It certainly requires a good player to bring these latter to the surface, and when well meaning fingers wake up the keyboards the comedy is in a fair way to be played with most excellent results. I was particularly impressed with this fact when I listened to Mr. Cooper play "Good Night, Nurse" at the Rivoli a few weeks ago. In fact, I went to hear him do this job at his own invitation. There is no doubt that he was not limited because he had only an organ to play the comedy; it seemed just as funny as when the orchestra plays the same class of pictures. I enjoyed it just as much, and have changed my mind to a certain extent about the organ as applied to comedies.

#### POSSIBILITIES OF THE ORGAN

Some critics on this subject absolutely refuse to believe in the possibilities of the poor organ in the comedy game; they dismiss the instrument without much thought. But in thinking over things and hearing good men try their hands at it, one's mind is sometimes changed, even about this question.

One of the main faults I have to find with the orchestras in comedies is that they play too loudly, clear over the poor comedy, even when it is a thriller, like the Paramount-Arbuckle type. The main virtue about an organ is that the player has the picture right under his hands; he can stop immediately, slow up, rush ahead with the action, and get a lot of legitimate effects, even from an organ of the Rivoli type which is a regular organ. There are organs of the orchestral type, fitted with every known noise, that will wear out the listener in short order. It is doubtful if these instruments are going to prevail in the face of advancing intelligence on the part of the audiences.

#### HAND ORGAN EFFECT CLEVER

I am coming to the conclusion that the organ has not been given sufficient credit for its comedy work, and in this I think I will have the assent of all good organists. Indeed, sometimes I see where the organ puts one over on the orchestra even in comedies. For instance, in this same Arbuckle film I have mentioned there is a scene with an organ-grinder, a regular wop. When he plays the organ there ought to be real hand-organ music to go with it, and it is doubtful if any well-behaved orchestra could imitate this instrument half as well as the organ. In the case cited above this was done to perfection by Mr. Cooper and drew a howl of delight from the supper-show audience. And then, even with the best intentions on the part of the conductor, it would be hard to follow a scene like this where the organ man stops suddenly every few seconds. An orchestra could not do this stopping as artistically as a single instrument. Without the organ this scene could not be done at all. Then there is the celebrated *glissando* that can be done so well on an organ keyboard. This effect beats a flute or a piano trying to do the same thing.

The sudden speaking of a scale of pipes gives a decidedly weird effect, and one almost jumps out of one's seat. Of course the trap drummer can bring a man downstairs in fine style, and the bass drum can catch him as he lands in the coal cellar, while the cymbals will indicate broken crockery on the way down. This is old stuff, as every movie fan knows, and reaches its maximum development in a vaudeville team of comedy jugglers. Here, then, are two instances where, in my opinion, the organ surpasses even the orchestra, and of course the poor lone piano these days sounds very doleful as the sole accompaniment to a film of any excellence. They are a necessity in many places where there is nothing better to be had, but the tone of the piano will not carry any picture, and in most cases sounds as mere tinkle as the picture unfolds.

#### WENGER'S DREAM ACCOMPLISHED

John Wenger, art director of the Rialto-Rivoli houses, has been trying to put over a setting for the overture at the Rivoli for some time. He accomplished this dream last week. This in some ways is not exactly new, as Mr. Rothapfel has nearly always approximated his overture with scenes and lighting at the Rialto. But this latest experiment is a set definitely conceived for a particular piece of music, a symbolic scene representing the thought of the composition that is to be played. I think this was the most artistic conception I have ever seen at any picture house. The overture in this case was the ballet from Goldmark's *Queen of Sheba*. Goldmark reached great heights in this work, and the ballet is one of the great scenes of opera.

Mr. Wenger's set represented a deserted space, canopied by massiveness supported by two columns, the whole backed by infinity, lighted with all the art of the Rivoli equipment. In the foreground was an empty chair with a kingly robe hanging from one corner of the high back. From two urns unearthly vapor drifted upward; all this made plain a story of dancing girls whose feet were now but dust, of king and queen forgotten. The curtain was opened on this picture at a certain movement of the ballet and closed at the proper time—it was not shown during the entire work. Mr. Wenger is a master craftsman at this sort of thing, and the Rivoli is the place to show results of poetic conception. The audiences are of the highest type and quite capable of appreciating these beautiful flights of fancy.

## PERSONALS

Frank Stewart Adams, organist for some time at the Palace, Philadelphia, has resigned and is seeking metropolitan work. Mr. Adams is the author of several papers on the relation of orchestral knowledge to the better equipment of the organist.

Rollo Maitland, Philadelphia's crack motion picture player and organist at the Stanley theater of that city, is going to further the cause of picture organists by giving a demonstration before the annual convention of the National Association of Organists, to be held at Portland, Maine, August 6 to 9. Mr. Maitland is going to show them how to play a picture. He is one of the best authorities on motion picture playing in this country, and it will repay managers to keep track of the report of this event.

## BROADWAY PROGRAMS

### THE RIVOLI

Patrons of this theater were given a rare treat in last week's overture, with scenic setting by John Wenger, described in another column. The composition was beautifully conducted by Erno Rapee. Greek Evans sang Squire's *Sergeant of the Line* in his own fine way. Julia Beverly was down for the *Elegie*, Massenet, but owing to illness was succeeded by Madame D'Espinoy, who sang the same number. This also had a special setting by John Wenger. A summer selection was *Wonderland*, Herbert, by the orchestra, and Professor Swinnen played Nevin's *Narcissus* as an organ solo. As is always the case, Manager Rothapfel introduced a few new touches in his presentation of the News Review. I am beginning to think his motto is New Tryouts for Old Ones, which means, get together and try something different.

### THE STRAND

Manager Edel offered his patrons an agreeable program last week, which included as an overture *Boheme* selections, under the direction of Oscar Spirescu. He also brought forward the popular concert master of the orchestra, Antonio Briglio, in the famous *Meditation* from *Thais*. This number made a decided impression on the Strand's discriminating audience. Mr. Briglio played with lofty expression and faultless technic and it was spontaneous applause that greeted him as the final note was played. The Strand Male Quartet sang Sanderson's war song, *God Be With Our Boys Tonight* and *Somewhere a Voice Is Calling*, by Tate. The orchestra was used with these numbers, but I have always contended that it is a mistake to have any kind of accompaniment to male quartet singing. This has been tried time and again on Broadway and is always a failure. It is a good notion to have the introduction played, but that is all.

### THE SYMPHONY

Aubrey M. Kennedy staged another splendid scene last week. He called it God's Country, and it truly was just that. The entire stage was set with a vast expanse of real western ruggedness. Canyons stretched as far as the eye could reach. The big stage gave an extraordinary sweep to this scene. A cowboy, smoking by his campfire, broke into *Ten Thousand Cattle Straying*, a song, by the way, that seems was never conceived as music, but as a cowboy outlet. The whole scene was awe-inspiring, and there are very few houses that could get the same effect, with the exception of the Strand, where the stage is large enough to support a large spread.

### THE RIALTO

Hugo Riesenfeld gave his audiences the old standby, *Zampa*, last week. It is always a delight to have him conduct anything, even *Zampa*. He added selections from *The Serenade*, Victor Herbert, as a sop for the hot weather. Gaston Dubois, first cellist of the orchestra, played a Saint-Saens *Romance*. This might have been listened to with more pleasure if so many people hadn't been seated during the rendition. Royalty was represented on the program by Count Lorrie Grimaldi, a basso, who sang the *Simon Boccanegra* aria of Verdi. I suppose operatic arias are firmly entrenched, or dug in, on the programs of our motion picture houses. But I now and then sigh for more simple songs, and particularly songs in plain English that I can understand. Nobody in a picture house ever understands what the singer of a foreign language is driving at, unless the program gives a diagram of the song.

# TELLS ABOUT THE PEOPLE OF THE SCREEN

BABY MARIE OSBORNE shows her appreciation of patriotism these days in fudge—rich chocolate fudge. Somewhere between Glendale, Cal., and Sackett's Harbor, N. Y., is a five pound box of this best of all home-made candy. It is going to Harry F. MacPherson, formerly Assistant Director at the Diando studio, who is training for the aviation branch of the army, and was made by the little hands of Baby Marie.

. . .

EDITH STOREY is immensely pleased with her war garden at the Northport, L. I., bungalow and besides keeping off potato bugs she is rushing to and from New York on gigantic shopping excursions.

. . .

GERALDINE FARRAR has a baby grand piano in her dressing room at the studio, which accounts for the fact that the apartment is twice the size of any under the big glass top. While Mary Garden used to play solitaire between scenes, Geraldine Farrar sings. Snatches of song float down the corridor and harmonious chords echo through the building. The other stars now have music with their "make-up."

. . .

DOUGLAS FAIRBANKS headed the reception committee which greeted Fred Stone upon his arrival in Los Angeles. As Stone stepped from the train a crowd of "in the days of forty-nine" folk welcomed him by lassoing him and forcing him to dance energetically to the tune of pistol shots. "Some reception, boys," Fred confided as his arms were freed and he shook hands all around.

. . .

HAROLD LLOYD has "adopted" two hundred little children, inmates of a Los Angeles orphanage. He takes them to the theater every fortnight and winds up with a treat at a popular ice-cream parlor.

*EDWARD JOSE*
*Whose Latest Picture Is "Love's Conquest" (Paramount)*

HOWARD HICKMAN has "arrived" in the profession. The other day he blossomed out in a silk shirt, radiant with stripes, platinum gem-crusted cuff buttons, tie with soft collar, and of course white trousers. In taking this step Mr. Hickman identified himself with the silk shirt school of directors. He came near joining the school of riding trousered-puttee wearing directors, but the day being very warm turned his decision to the more summery garbed director class.

. . .

PEGGY HYLAND has donated a handsome silver cigarette case as a prize for the owner of the best brace of fox terriers exhibited at the Dog Show to be held at Douglaston, L. I., for the benefit of the Red Cross.

. . .

OLIVE THOMAS is in New York visiting her husband, Jack Pickford, now of the navy. While here she will replenish her wardrobe, for there are a number of stories, calling for stunning gowns, ready to be filmed when Miss Thomas returns to Culver City.

. . .

RUTH ROLAND has received $300 from a New York fashion magazine in payment of designs of a riding habit made by her. Just to prove it was not stage money, Ruth turned over the check to Fannie Ward's Convalescent Soldiers' Hospital.

. . .

LOIS WILSON is learning to ride a side saddle. Hitherto she has always ridden astride, Western fashion. But the scenario for "One Dollar Bid" calls for the old-fashioned side saddle, so there was nothing for Miss Wilson to do but ride side.

. . .

HAROLD LOCKWOOD is now charging twenty-five cents for each portrait sent to a Lockwood fan. Not that he desires to get rich quick, but because he is donating this money to the Red Cross, does he ask payment for his pictures.

. . .

MARY MILES MINTER is the proud owner of a handsome Packard twin six possessing a specially designed touring body, finished in turquoise blue with leather top and trimmings of the same color.

. . .

BESSIE BARRISCALE has a little Pomeranian dog with which friend-husband-director Howard Hickman presented her upon a recent anniversary. The dog, which has been named "Mrs. Hashamura Togo," is playing a part in the star's new picture, "A Wife's Conscience."

GLORIA SWANSON, who recently signed a new Triangle contract and purchased a handsome Kissel-Kar coupe to celebrate the occasion, reports she had a collision with a street car. Result: The new car is a wreck, but Gloria's contract is still intact.

. . .

FRANK KEENAN is claiming a fresh distinction. A magazine writer who has been besieging picture players seeking information on their respective hobbies and fads, recently came across Keenan.

"I ought to go in the front of the book," the actor told the writer, "because I haven't any hobbies."

. . .

MABEL NORMAND, Madge Kennedy, Mae Marsh and Tom Moore have resolved to eliminate telephone calls except of the most urgent nature. Not only this, but they discourage all incoming calls on the wire. This rule applies to everyone they know, and, since each is constantly bothered by unnecessary calls, it will free them from needless interruption. The worthwhile calls they are willing to sacrifice.

. . .

ALICE BRADY was forced to buy just an ordinary bathing suit to take her dip in the surf at Long Beach. True, she has two stunning suits for the water, but she could not think of wearing them before she had been filmed in bathing scenes in her newest picture.

. . .

EDITH ROBERTS entered pictures on her toes; that is to say, she danced before the camera to success. Four years ago she played extra parts for the old Imp Company at Universal City. In one play she was called upon to do a little dance. The director liked it so much that he ordered a close-up. When the film was projected for the studio manager he at once put the little girl on the pay-roll as a regular actress.

About six months ago Edith wearied of the films and started for New York to do a fling with the Ziegfeld "Midnight Frolic." A telegram from the Bluebird studios beat her to the Astor. It said:

"Come right alone home, young lady, and be a star." Edith took a good look at Mr. Knickerbocker's well known village, said goodbye, and started out of the Grand Central on the Sunset Limited.

. . .

MADGE KENNEDY'S favorite dessert is nesselrode pudding. She also likes candied violets. She is not an athletic girl, though she loves to tramp through the woods classifying wild flowers. She has no favorite perfume. She likes to embroider, she likes to read French, and she is a pianiste of considerable ability. But there—we've told enough to satisfy almost any movie fan.

ELAINE HAMMERSTEIN can walk safely anywhere, for she boasts a camouflaged dog. Major is a white Great Dane who has been previously decorated by nature herself. Huge orange spots on his sides give him the appearance not unlike the camouflaged ships and motor trucks that war has made familiar. What Hun would recognize a regular dog so disguised?

. . .

A "FANNIE WARD" club has been formed which is composed of twenty young women of Pasadena, Cal. The club owns its own home, a $3,000 bungalow. Miss Ward presided at the afternoon party that "housewarmed" the clubhouse.

. . .

BEVERLY BAYNE has invented a stunning hair ornament. It is a pendant of hand-made French flowers in cluster, dropping from the coiffure at the back of the head almost to the right shoulder. She wears this ornament in "Both Members."

. . .

ALICE JOYCE is spending a few weeks at Babylon, L. I., where some of the exterior scenes for "The Highest Bidder" are being filmed.

. . .

DUSTIN FARNUM has heard the clarion call of the sea and, with his speedy cruiser, "The Ding," has taken himself astream. All the swordfish in the immediate vicinity of Catalina Island have given notice of intention to seek comparative safety in voluntary internment in the deepest caverns of the ocean bottom.

. . .

MME. PETROVA sold over $21,000 worth of War Savings Stamps at Boston, Mass., where she spoke to over forty-three thousand people assembled on Boston Common.

*JANE VANCE*
*Starred in "A Daughter of the U. S. A."*

# WITH STAGE PLAYS AND PLAYERS

## ACTORS' EQUITY ASSO'N

### Everybody Get One New Member—Actors Fund Part of Equity?

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

It is midsummer and no mistake, for the Council did not hold a regular meeting on the 9th inst. and there will be no election of candidates for membership until July 16. There was a special meeting, however, for the discussion of the proposal made to the annual meeting in May relative to increasing the membership dues. Despite the high cost of everything pertaining to human habits, not to say necessities, a strong feeling prevails that the dues of members should remain as they are until every possible means can be employed to avert the need of changing them. But problems of this nature are the common fortune of the time, and every member ought to take a hint and exert himself to secure at least one recruit immediately. If this were done we should get along swimmingly as we are. Get busy now and do this, your bit for the cause.

We are awaiting with keen interest the outcome of an action started by our legal department to recover compensation from a manager in behalf of a number of members whom he rehearsed more than two weeks in a new play which was abandoned without even a tender of consideration for the time and effort they had given.

Because a certain lay woman defendant had not signed a promise to abide by the decision, whatever it might be, of an arbitration proceeding, we had arranged for the case to which she was a party, the issue was tried out later in a municipal court and the judge reversed the award. This was so obviously brought about by the persuasive appeal of the defendant's personality, in the face of a clearly drawn contract, that we record with gratification the news that the appellate court, to which the matter was carried, has decided exactly in accordance with the arbitration. Now the appellant must ruefully count up the extra labor, worry and monetary outlay she imposed upon herself.

An important operator in the theatrical field, a man of high position and power, has recently said: "I expect one day that the Actors' Fund will be conducted as a part of the Actors' Equity Association. That would be right and proper."

If an actor's trunk should be lost while in the custody of a manager or his representative, would the actor be justified, if the engagement be a stationary one in his resident city, in making a claim for lost apparel in excess of that needed for the performance of his duties in the specific part he had contracted to enact? Interesting point.

By Approval of Council.

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## Deaths

BITTNER—William W. Bittner, actor and theatrical manager, died in the St. Margaret Hotel, No. 143 West Forty-seventh street, July 4, after an illness of four months. He was the owner of the Bittner Stock company, which is said to have been the first theatrical company to enter the Klondike. In recent years he appeared in the "Fair and Warmer" and "Naughty Wife" companies, in this city, and also enacted the role of Admiral von Tirpitz in the photoplay "My Four Years in Germany."

GLASSFORD—Andrew L. Glassford, who has been connected with the theatrical profession for fifty years, died on July 4, at the home of his daughter, Mrs. E. D. Wolfe, 11 Marlborough street, Cranford, N. J., following an illness of five months. Mr. Glassford was seen in "When Dreams Come True" prior to his retirement from the stage. He has appeared in the support of many famous players in addition to managing companies of his own. He is survived by his widow, a brother, two daughters and ten grandchildren. Interment took place at Lindon, N. J., on July 6.

LYON—Damon Lyon, an actor for twenty-five years in this country, died July 5, at No. 373 Main street, White Plains, N. Y., in his fiftieth year. He had appeared with Richard Mansfield, Rose Coghlan, Ada Rehan and Kyrle Bellew. He had been an invalid for several years. Mr. Lyon, who was born in Syracuse, N. Y., was a son of I. George Lyon, also an actor.

## LIBERTY THEATER NEWS

GEORGE J. BREINIG, manager of the Liberty Theater, Camp Grant, says: "The all-star vaudeville show now playing at the Liberty Theater is acknowledged by all that have attended to be far superior to any entertainment presented to date." Willa Holt Wakefield is the leading artist, and is surrounded by six additional acts that are pleasing. It has done capacity business.

UNCLE SAM has a new musical show for his boys in the camps, "The Beauty Squad No. 2." This company of twelve, with an ensemble of eight and a musical director, will tour the Liberty theaters, opening at West Point, Ky., next Monday, after a preliminary engagement at Camp Upton. The company includes Amo, the dancer; Clifford Young, manager; Imogene Peary, musical director. Madge Becker, Vera Camon, Cecil Holmes, Anna Anglin, Adrienne Michel, Miriam Brady, Johanna Solger, and a comedy team, Richards and Lawrence. The girls of the ensemble are selected by Roberta Beatty, the concert artist, who has been appointed special producer assistant to Moreland Brown and John C. Travis. The rehearsals are conducted in Carnegie Hall, under the direction of Moreland Brown, John C. Travis and Franklin Sargent of the War Department Commission on Training Camp Activities, Theater Division.

HARRY OAKES STUBBS has been appointed by the War Department Commission on Training Camp Activities as assistant to J. Howard Reber, in charge of bookings for the Blue Circuit Liberty Theaters. Mr. Stubbs, besides having been an actor for years, has had extensive experience as manager of stock companies and other attractions.

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## Stars at the Brighton

Irene Franklin and Burt Green are filling their final engagement at the New Brighton prior to going over to entertain the American soldiers in France for the Over There Theater League. Miss Franklin's songs are, as usual, all that could be desired, and Mr. Green's work at the piano shows no flaw.

The added feature is Gladys Clark and Henry Bergman in their "Ray of Sunshine" playlet, which fits them perfectly.

Al Herman amuses with new jokes and funny stories. Will J. Ward and his Five Symphony Girls offer an attractive novelty called "A Garden of Peaches."

The balance of the bill includes Olive Briscoe and Al Rauh in a skit by Herbert Moore; Frank Dobson in "Modern Eccentricities"; the Kaufman Brothers, singing comedians; Johnny Ragay and the Lorraine Sisters in dances, and the Fantino Troupe in an aerial exhibition.

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## "Soldier Boy" Substituted

Raymond Hitchcock offered his entire production of "Hitchy-Koo" gratuitously to the Theater Division of the War Department Commission on Training Camp Activities for production at Camp Merritt, Sunday, July 21, but because of heavy baggage and scenic equipment and uncertain transportation facilities to the camp, arrangements could not be made.

"Her Soldier Boy" will be substituted, with Raymond Hitchcock and Leon Errol as a special added feature attraction.

## EXCELLENT PALACE BILL

### Clifton Crawford, Blossom Seeley and Charles Withers Score

Kipling has come again into his own this week. Reason? Clifton Crawford—he of the easy and quiet manner, is at the Palace with songs, an impersonation or so, a few jokes and the loudly requested "Gunga Dhin." This water boy hero of the early Kipling is vitalized superbly by Crawford. Just a note of pathos here, just a humorous touch there and he lives before us—"a better man than I am."

While Crawford finds it as easy as walking into the Lambs Club to entertain a vaudeville audience he never lapses into complacency or carelessness. He was welcomed back to the two-a-day enthusiastically.

Charles Withers, presenting himself in "For Pity's Sake," a burlesque on the old-time melodrama, gave the Palace patrons a half-hour of genuine hilarity. Withers appeared as manager, back-stage employee, in fact, in every position necessary to the presentation of the travesty. There is drollery, quaintness and local color in the act. Indeed, it is such acts as "For Pity's Sake" that are largely responsible for vaudeville's popularity in this country.

Blossom Seeley, with the aid of exotic dancing and jazz music, put that quality known as "pep" into the program. Miss Seeley knows the value of song delivery, and it is an exceedingly poor number that she cannot advance into favor.

Lillian Fitzgerald was amusingly entertaining in songs and imitations, assisted by a pianist. George MacFarlane, of light opera fame, sang a number of songs, receiving the most applause for a composition written in the popular style.

Joseph E. Bernard presented a Willard Mack sketch, "Who Is She?" which was fairly entertaining. Kerr and Weston were pleasing in songs and dances.

The Four Sensational Boises opened the program with a good acrobatic feature, and Frankie Wilson closed the bill with a "Modern Mirage," an act in which she blended human and artificial effects by a variety of poses.

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## Stage Women's War Relief

Raymond Hitchcock and the "Hitchy-Koo" company gave a field day benefit for the Stage Women's War Relief at Luna Park, July 9, when many celebrities of the stage and screen acted as patronesses. The benefit netted a large amount for the war relief, to which a lump sum was added by the Luna Park Company. Two choruses from "Hitchy-Koo" also will take part in the benefit which will be given by the Ladies of the Ensemble at the Astor Theater, July 14.

A check for $1,000 was received from Mrs. William Courtenay (Virginia Harned), the entire receipts of the annual dance given at the Courtenay country home, for which an admission fee of ten dollars was charged.

The Los Angeles branch of the Stage Women's War Relief has sent a donation of $600 for the Hospital for Convalescent Soldiers and Sailors which is now being planned with Government co-operation.

The free Sunday night entertainment for the soldiers and sailors given under the auspices of the Stage Women's War Relief on July 14 will be "Maytime" at the Broadhurst Theater, courtesy of Lee Shubert. Miss Grace George is chairman of these entertainments.

## PERSONALS

DOUGLAS WOOD, of the "Maytime" company, is preparing to stage W. S. Gilbert's "The Palace of Truth" for the Red Cross soon.

RAE HARTLEY has been added to the cast of "The Passing Show of 1918," which will be produced in Atlantic City on July 15.

FLORENZ ZIEGFELD, JR., announces that the Six Brown Brothers, who have been so popular in the "Midnight Frolic," will be retained in that entertainment until Fred Stone returns to the stage next fall.

ALMA TELL, the young leading woman of "The Squab Farm" at the Bijou Theater, made her first appearance in the leading role of "The Eyes of Youth" at Maxine Elliott's Theater Monday night, taking the place of Marjorie Rambeau, who leaves to begin rehearsals for her new play.

KITTY DONER, who appeared with Al Jolson in "Sinbad" at the Winter Garden, will spend her vacation working as a farmhand on a war farm at West Saugerties, Ulster County. Other than this war work Miss Doner's only other diversion during the summer will be to attend the opening of "The Passing Show of 1918" at Atlantic City on July 15.

BERT WILLIAMS will remain under the management of Florenz Ziegfeld, Jr. The comedian will appear at the "Ziegfeld Midnight Frolic," above the New Amsterdam Theater, beginning Monday night. He now has a new monologue and new songs. It was the lack of new material which caused him to leave the "Follies."

FORREST WINANT has been engaged to play the leading role in "Some Night!" a musical comedy by Harry Dell, which Mr. Klaw will produce early in the fall.

MOLLIE KING, film star and former musical comedy favorite, returns to the acting stage as a new feature of the Midnight Revue at the Century Grove, giving imitations of well-known players of the dramatic and musical comedy stage.

FRANCES CARSON has been engaged for the principal feminine role in "Some Daddy," soon to be seen at the Fulton Theater. Miss Carson is best remembered as following Ruth Chatterton in "Daddy Long-Legs."

ROI COOPER MEGRUE, playwright, has fallen heir to what is estimated in the petition accompanying the will of his aunt, Mrs. Ida L. Olmstead, who died June 22, to be "more than $5,000."

CHARLES RUGGLES has been engaged for the leading juvenile role in the new Winter Garden production, "The Passing Show of 1918."

K. W. SMITH, who for some time past has been The Mirror correspondent at Indianapolis, has gone into the army. His brother, Stanley H. Smith, will continue his newspaper work.

MARJORIE RAMBEAU has left the cast of "Eyes of Youth" and has begun rehearsing in "Where Poppies Bloom," in which she will be starred next season under Wood's management. Alma Tell succeeds her in the former play.

WEBER and ANDERSON announce the engagements of Ruth Shepley, William Riley Hatch, Florence Enright, Robert Strange, Rapley Holmes and Saxon Kling for important parts in their forthcoming production of Aaron Hoffman's newest comedy, "Nothing But Lies," in which William Collier will be the star.

CONRAD NAGEL has enlisted in the Navy. He was in Brady's "The Man Who Came Back" and the picture version of "Little Women."

DAVE FERGUSON now is playing the leading comedy part in "The Kiss Burglar" at the Eltinge Theater. He was last seen here as the hotel clerk in "Very Good Eddie."

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## Minstrels Start Rehearsals

The announcement comes from the offices of Gus Hill's, Inc., in the Columbia Theater Building that rehearsals for Gus Hill's Big Minstrels will begin Monday, July 15.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING JULY 20

| Theatre | Play | Date of Production | Number of Performances |
|---|---|---|---|
| Astor | Rock-a-Bye Baby | May 22 | 71 |
| Booth | Seventeen | Jan. 21 | 210 |
| Broadhurst | Maytime | Aug. 16 | 390 |
| Casino | Oh, Lady! Lady! | Feb. 17 | 199 |
| Cohan and Harris | A Tailor-Made Man | Aug. 27 | 406 |
| Eltinge | The Kiss Burglar | May 9 | 86 |
| 44th Street | Hearts of the World (film) | April 5 | 240 |
| 48th Street | Man Who Stayed at Home | April 3 | 227 |
| Gaiety | The Rainbow Girl | April 1 | 122 |
| Globe | Hitchy-Koo, 1918 | June 6 | 53 |
| Liberty | Going Up | Dec. 25 | 252 |
| Lyceum | Tiger Rose | Oct. 3 | 333 |
| Maxine Elliott | Eyes of Youth | Aug. 22 | 395 |
| New Amsterdam | Ziegfeld Follies | June 18 | 40 |
| Republic | Parlor, Bedroom and Bath | Dec. 24 | 253 |
| Shubert | Getting Together | June 3 | 49 |

# NEWS OF THE WEEK IN STOCK

## Opera Players Close

HARTFORD—The Opera Players have brought their season to a close after an engagement of seven weeks. The last offering, an original presentation which was the work of several members of the company, attracted particular attention. Some of the players intended to enter Government war work. The members of the house staff will lay off during the remainder of the summer, opening for the legitimate season about Sept. 12.

The Poli Players presented "It Pays to Advertise" during the week of July 1. This offering was well presented. The attraction gave an opportunity to practically all members of the company. A. H. Van Buren and Florence Rittenhouse, Russell Fillmore, Lois Bolton and Lynn Osborne, all gave good accounts of themselves. Frances Williams and De Forrest Dawley both added much with their comedy. Miss Williams as the bogus Comtesse de Beaurien drew particular applause, displaying an equal command of French and New Yorkese. Louise Farnum, J. H. Dailey, Frank Armstrong, Charles Andre and Charles Dwyer pleased. Settings were above average, and company was especially well directed. "The Silent Witness" will be the next offering. The three previous attractions, "Nothing But the Truth," "Common Clay" and "Romance," all went over the top in big shape. The Players have now established their popularity, and business can truthfully be described as phenomenal. Many exceptional offerings are on the advance list, and General Manager James Thatcher is displaying his well-known strategic ability in holding many of his trump cards for presentation during the warm weather which will surely come later.

Seymour Wemyss Smith.

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## Alice Fleming Busy

Alice Fleming has left the city for Rochester, N. Y., where she will head the Vaughn Glaser stock opening next Monday in the title role of "Alma Where Do You Live?" Miss Fleming closed last week in Frederic McKay's production of "Another Man's Shoes," and was more recently seen in support of T. Roy Barnes in "Yours Truly."

In addition to Miss Fleming's own engagement she has just completed a roster for a stock to open at Portland, Ore., on September 14, at the Eleventh Street Theater. Miss Fleming has selected Warda Howard and Marie Curtis to head the company, and has secured Edward Everett Horton, James A. Bliss, Robert Craig, Marion Dentler, Mary Hill, Eugene Shakespere, Arthur Buchanan and Rowe Miller for leading parts.

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## To Open in August

The season of the Manhattan Players will be opened the second week in August, three weeks earlier than usual. Manager Paul Hillis has already selected his list of plays, which include a number of the recently released New York successes. He also has two plays by W. C. Herman. In spite of war conditions the company will start out with a carload of scenery and effects, and if it is impossible to secure a baggage car motor trucks will be used. As usual, the Manhattan Players will play their fair dates through Pennsylvania. Several of the old members of the company have signed, and two of them are in service.

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## Closes at Somerville

SOMERVILLE, MASS.—The Somerville Players closed here after a most successful season in the history of the organization, and the individual players have gone their several ways for the summer, some of them to rest and rejoin the company in the fall, others to work with different companies. Since the opening of the Somerville Players last September the company has had forty-two weeks of success, capacity business ruling up to the very last performance.

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## Empress Theater Opens

CINCINNATI — The little Empress Theater on Vine street has installed summer musical comedy, and seems to have struck the popular fancy. At any rate, business is reported good, and plans for a continuance of the idea are under way.

Wm. Smith Goldenburg.

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## To Play "De Luxe Annie"

Oliver Morosco has contracted for "De Luxe Annie," which he will present at the Morosco Theater, Los Angeles, for two weeks.

## Brink and James Please

SPRINGFIELD—"Here Comes the Bride," which was presented here this week at the Palace, gives Jessie Brink and Stanley James many opportunities to be funny, which these two popular players seized with their accustomed skill, and with a background of well-cast players the offering has been pronounced a distinct success.

During their season here the Poli Players have presented all types of modern plays, and the company has proved superior in every way to any that has appeared here. The leads in the hands of Mr. Hyman and Miss McGrath are done admirably; Joseph Sweeney is a most competent man for second business, and Miss Gerard is especially happy when some peculiarity or other enables her to accentuate a character, as is the case this week; Mr. Sackett is benevolent and capable, and Mr. Bosworth is at least boyish in his juvenile work. It is a well-balanced company, but the thing to say about the Palace Players of 1918 reduces itself to a paen in honor of Jessie Brink and Stanley James. They are possessed of a felicity and finish that comes only as a reward of years of work in stock and mere work is not sufficient; intelligence must be mixed with the work.

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## New Play in Milwaukee

MILWAUKEE—Ralph Thomas Kettering had another play, "The Girl He Left Behind," produced here. Harry L. Minturn presented it with his stock company at the Majestic Theater. It jumped over like wildfire. While not as pretentious an offering as "The Greater American," this one is every bit as good—may be better. It's hard to say which play exceeds the other. It is a modern story of two families in a small town, their trials and tribulations, with two old veterans, one of the North and the other from Virginia, winding through the story like two ghosts of the past. It broke all fiscal and attendance records in Milwaukee for Minturn.

W. A. Atkins.

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## New Play in Cleveland

CLEVELAND—On Monday next a new play as yet unnamed by Robert MacLaughlin, author of "The Eternal Magdalen," will be presented at Cleveland, under the direction of Alexander Leftwich, for the first time on any stage. Prominent in the cast are John Haliday, Eva Lang, Robert Craig, Edith Campbell Walker, Margola Gilmore, Antoinette Rochte, Thomas Irwin, George Leffingwell, Ethan Allan and J. Hooker Wright.

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## Herz Starts Company

OAKLAND—At the MacDonough Theater in Oakland, Cal., Ralph Herz has opened his own stock company, and one of the early offerings will be Mr. Herz's appearance in the Lou Tellegen part in "Blind Youth." The company supporting Mr. Herz includes Marie Chambers, well known to Broadway; Mark Smith, Howard Lang, Dorothy Vaughan and Dorothea Neville.

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## Academy Players Attract

BUFFALO—The Academy Players are attracting excellent business at the Lyric Theater. Next week they will offer "Friends," a peppery musical comedy, in which Felix Haney, Irma Vincent, Heulah Benton, Sam Mylie and Al Ferris, will have the principal roles. Manager J. H. Michael is featuring Amateur Night every Wednesday.

Charles B. Taylor.

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## Alcazar Players Close

PORTLAND, ORE.—The Alcazar Players, at the Baker, closed the season with a week of "The Wolf." The company will reopen in the fall under the former name of Baker Players. Walter Gilbert, the Baker director, is now engaged at the Liberty Theater, Camp Lewis, Tacoma.

John F. Logan.

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## Warda Howard Engaged

Warda Howard has been engaged as leading lady for next season's stock at the Alcazar Theater. Others who have signed are: Edward Everett Horton, Arthur Buchanan, Robert Craig, James A. Bliss, Mark Elliston and Benjamin Erway.

## Sailors Repeat Performance

PROVIDENCE—Majestic: The opera company from the Newport Naval Station extended their engagement in "Pinafore," and gave four performances July 1-3. Clifford Leo Irons, Harry H. Hafford, John Allen Chapman, O. J. Perkins and A. R. Gilchrist scored big hits. The chorus is very good, a special feature being the work of an excellent orchestra, under the direction of Conductor Paganucci; attendance was large.

Keith's: The Albee Stock company presented "The Eternal Magdalen" week July 1-6, with their usual success. The play with its serious moral lesson; its pervading allegory and the relief of the happy ending is the novelty of the season as far as type of plays goes. Burton Churchill as Bradshaw has done nothing better this season. It is a characterization that is revealed with a high degree of art and skill. Eugene Revere is wholly convincing as the son, and the same can be said of Dorothy Tierney, who plays the part of the daughter. Raymond L. Bond is an agreeable reporter. Isadore Martin is excellent as Blanche Dumond. W. A. Turner, Charles Schofield and Helen Reimer are at their best in well-played characters. The balance of the company gave good support. The settings are attractive. "Pals First" will be the offering July 8-13.

W. F. Gee.

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## Enjoy "Lilac Time"

DETROIT—Monday evening's audience heartily endorsed the Bonstelle Company's performance of "Lilac Time," at the Garrick Theater, and with plenty of martial music between acts, it made a fitting accompaniment for the week of our national holiday. Detroit saw this war drama by Jane Murfin and Jane Cowl last winter, with Miss Cowl in the stellar role. Miss Bonstelle made a charming Jeannine and the men looked natty in khaki. Marshall Pease of Detroit is a member of the organization for the week and is good in the part of the curé of the village. Next week the company will be seen in William Collier's vehicle, "Nothing But the Truth."

Marion Semple.

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## Enter Fourth Week

CHICAGO—The stock company playing at the Great Northern Hippodrome, began their fourth week today. The experiment being made by Edith Ellis seems successful. "The Talker," a comedy by Marion Fairfax, condensed by Miss Ellis, is this week's stock offering. An excellent vaudeville bill of four acts will also be presented.

Interest in the performance and attendance is increasing. They certainly have to work to give four performances daily and prepare a new play at the same time for the following week. The company still gives the stage to four variety performers every afternoon and evening.

W. A. Atkins.

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## Present Timely Piece

TORONTO—Royal Alexandra, July 1 to 6: "The Gentleman from Mississippi," with Thomas Wise as Senator Langford, played to good business. This old play of Mr. Rhodes and Mr. Wise is timely, and is well appreciated. Miss Neilsen as Carolina, and Reina Caruthers as Hope Georgia, score well, especially Miss Caruthers. Mr. Weldon as "Bud" is excellent, also Mr. Sullivan, and Mr. Pratt as Senator Norton, and Senator Peabody. Next week's bill will be "Pals First."

Geo. M. Dantree.

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## Wilkes Close Season

SEATTLE—"The Big Idea" was offered by the Wilkes Players, at their theater, week June 30, as the closing play of the season. It makes the one hundred and nineteenth week of stock in this city, and the one hundred and tenth different play given by the Wilkes Players. The company will disband until Sept. 1, when they will appear in "Romance," with Ivan Miller, Grace Huff and practically the same company in the cast.

Caroline Mendell.

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## "Three Bears" for Stock

"The Three Bears," by Edward Childs Carpenter, produced last season at the Empire Theater, with Ann Murdock, has been released for stock.

## PRESENT KETTERING PLAY

### "The Greater American" Shown in Minneapolis

MINNEAPOLIS—"The Greater American," by Ralph T. Kettering, author of "The Marriage Question" and "Which One Shall I Marry?" received its first presentment on any stage at the Shubert Theater, Minneapolis, week of June 30.

This, Mr. Kettering's latest work, is a play of to-day, although it combines in interesting manner the days of '61 with the present-day struggle. The story deals with the lives of three generations of fighting, patriotic Americans, and Abraham Lincoln is a prominent character in the drama.

In the Shubert production, Dwight Meade appeared as the great president, and easily carried off the honors by his ideal portrayal of the character. Mr. Meade has done consistently good work during his long engagement in Minneapolis as leading man at the Shubert, but his Abraham Lincoln far outshines any previous efforts and his wonderfully realistic portrayal will long be remembered. His Lincoln was the Lincoln of rare humor, deep sympathies and forgiving nature, who may truly be called "the greater American." In appearance and mannerism, too, Mr. Meade's characterization was most apt.

As in some of the newer plays of the day, Mr. Kettering in "The Greater American" has made use of devices heretofore exhibited chiefly in moving pictures. The story itself takes place in Civil War days, and, although Lincoln is its chief character, a pretty love story is unfolded as the play progresses. A present-day prologue and epilogue, with especial bearing on the great conflict of to-day, with its problems not unlike those of '61, precede and follow the story of half a century back.

Heart interest in the play centers about Ann Stevens and Lieut. Jack Worth, in the present-day story, and Ann Marshall and John Stevens, in the days of '61, the dual roles being well played by Miss Virginia Perry and Mr. Bert Merling. Historical characters, besides Lincoln, were Secretary of War Stanton and Gen. Grant, ably done by Harry Sweeney and William A. Mortimer. Of necessity there was much doubling of parts, and in the hands of the Shubert organization the play received an interesting production. The author personally directed the production here. One of the critics, in reviewing "The Greater American," said: "Mr. Kettering is to be commended for a play of exceeding interest, historically accurate, and easily the most delightfully sketched Lincoln the speaking stage has yet seen."

Caroline Beede.

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## "Silent Witness" in Hartford

HARTFORD—The Poli Players presented "The Silent Witness," a drama in a prologue and three acts, by Otto Hauerbach, at the Palace.

The cast was composed of Louise Farnum, Harry Lecour, Florence Rittenhouse, J. Hammond Dailey, Russell Fillmore, Lois Bolton, De Forrest Dawley, Frances Williams, Nat Griswold, Lynn Osborn, A. H. Van Buren, Charles Andre, Charles Dwyer, Una Carrol, Frank Armstrong, and Alfred Dubble.

The play was staged by Harry Andrews, with Frank Armstrong as associate director. Frank Lane was the scenic artist.

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## Opera Season Ends

ELMIRA—The opera company at Rorick's Glen in Elmira, headed by Howard Marsh, Bobby Woolsey and Sarah Edwards, closes on Saturday after a season of four weeks. This opera company for over twelve years has been one of the leading light opera organizations, but due to the scarcity of singing players it is closing for the first time in history. Another opera company to close earlier than ever before was the company at Parson's in Hartford, which finished last Saturday, with Billy Kent and Mabel Wilbur.

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## Musical Review Co. Closes

GRAND RAPIDS—Kett's Musical Review Company is just finishing a unique record for a stock company in Grand Rapids. It has an unbroken record of successes for many weeks, and is now about to disband for a few weeks to allow its members to take a much needed vacation.

W. P. Sharpe, Jr.

# DIRECTORY OF RELEASES

## COMEDIES

### CHRISTIE COMEDIES
6101 Sunset Blvd., Los Angeles

One reel—every Mon. Features Betty Compson, Billy Mason, Dorothy Dane, Ethel Lyne and Bobbie Vernon. Directed by Al. E. Christie.

June 9. Their Honeymoon Babies..1000 ft.
June 17. Regular Patsey.....1000 ft.
June 24. Her Slumbering Hero....1000 ft.
July 1. Kids.....1000 ft.
July 8. Efficiency.....1000 ft.
July 15. Just Like Dad.....1000 ft.
July 22. This Way Out.....1000 ft.

### FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

#### (Arbuckle Comedies)

Mar.—. The Bell Boy .....2000 ft.
—— —. Moonshine .....2000 ft.
July —. Good-Night, Nurse.....2000 ft.

#### (Mack Sennett Comedies)

June 3. Love Loops the Loop....2000 ft.
June 17. Two Tough Tender Feet..2000 ft.
July 1. Her Screen Idol.....2000 ft.
July 15. Ladies First .....2000 ft.
July 29. Her Blighted Love.....2000 ft.

### FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.

Apr. 1. A Dog's Life.....3000 ft.

### FOX FILM
130 W. 46th St.

#### (Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.

June 2. Wild Women and Tame Lions .....2000 ft.
June 30. Who's Your Father?.....2000 ft.
July 28. A Tight Squeeze.....2000 ft.

#### (Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fisher.

June 9. Hospital Orderlies .....500 ft.
June 16. Life Savers .....500 ft.
June 23. Meeting Theda Bara.....500 ft.
June 30. The Seventy-Five Mile Gun, 500 ft.
July 7. The Burglar Alarm.....500 ft.

### GENERAL FILM
25 W. 44th St., N. Y.

#### (Clover Comedies)

From Caterpillar to Butterfly.....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

#### (Crystal Comedies)

Almost Lucky.....500 ft.
What's in the Trunk?.....500 ft.
Reuben's Romance.....500 ft.
The Lady Detective.....500 ft.
His Wedding Day.....500 ft.
Her Necklace.....500 ft.
His Hoodoo Day.....500 ft.
What She Did to Her Husband..500 ft.
Troubled Waters.....1000 ft.

#### (Diamond Comedies)

His Fatal Fate.....1000 ft.
Her Ambitious Ambition.....1000 ft
His Matrimonial Moans.....1000 ft.

#### (Ebony Comedies)

The Reckless Rover.....1000 ft.
Are Working Girls Safe?.....1000 ft
The Comeback of Barnacle Bill..1000 ft.
Some Baby.....1000 ft.
Good Luck in Old Clothes.....1000 ft.

#### (Essanay-Chaplin Comedies)

The Tramp.....2000 ft.
His New Job .....2000 ft.
A Night Out.....2000 ft.

#### (Higrade Film Comedies)

Billie in Society (Ray Hughes)...2000 ft.
Bunco Billy (Billy West).....2000 ft.
Billy in Harness (Billy West) 2000 ft.
Boarders and Bombs (Billy West).2000 ft.

#### (Snakeville Comedies)

A Hot Time in Snakeville.....1000 ft.
Snakeville's New Sheriff.....1000 ft.
A Snakeville Epidemic.....1000 ft.
Sophie's Birthday Party.....1000 ft.

### GREATER VITAGRAPH
(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.

June 10. Skids and Scalawags....1000 ft.
June 17. Lame Brains and Lunatics 1000 ft.
June 24. Boodle and Bandits.....1000 ft.
July 1. Bonds and Banners.....1000 ft.
July 8. Hindoos and Hazards....1000 ft.
July 15. Skippers and Schemers...1000 ft.
July 22. Bathing Beauties and Big Boobs .....1000 ft.
July 29. Wounded Hearts and Wedding Rings .....1000 ft.

#### (Drew Comedies)

June 10. A Case of Eugenics....1000 ft.
June 17. When Two Play a Game.1000 ft.
June 24. When Greek Meets Greek 1000 ft.
July 1. Cupid's Column.....1000 ft.
July 8. Boobley's Baby.....1000 ft.
July 15. The Honeymoon Baby....1000 ft.
July 22. The Cub and the Daisy Chain, 1000 ft.
July 29. Their Agreement.....1000 ft.

### GOLDWYN
16 E. 42nd St., N. Y.

#### (Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.

June 10. Matching Billy .....2000 ft.
July 1. Widow's Might .....2000 ft.
July 15. Dad's Knockout .....2000 ft.
July 29. Up a Tree.....2000 ft.

### KING BEE COMEDIES
Longacre Building, N. Y.

#### (Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.

May 15. The Handy Man.....2000 ft.
June 1. Bright and Early.....2000 ft.
June 15. Straight and Narrow....2000 ft.

### MUTUAL FILM
220 S. State St., Chicago

#### (Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.

June 4. What the Wind Did....1000 ft.
June 11. By Fowl Means.....1000 ft.
June 18. Beware of Blondes.....1000 ft.
June 25. Her Spooney Affair.....1000 ft.
July 2. Miss Informed .....1000 ft.
July 8. Her Disengagement Ring.1000 ft.
July 15. Like Mother Made.....1000 ft.
July 22. On Her Account.....1000 ft.

### PATHE EXCHANGE
25 W. 44th St., N. Y.

#### (Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.

June 2. The City Slicker.....1000 ft.
June 9. Sic 'Em, Towser.....1000 ft.
June 16. Somewhere in Turkey...1000 ft.
June 23. Are Crooks Dishonest?..1000 ft.
June 30. The Furniture Movers (Toto, Bud Jamison, Clarine Seymour)..1000 ft.
July 7. An Ozark Romance.....1000 ft.
July 14. Fire the Cook (Toto, Clarine Seymour, Bud Jamison).....1000 ft.
July 21. Kicking the Germ Out of Germany .....1000 ft.

#### (Toto Comedies)

Two reels—one a month. Feature Toto, the Hippodrome Clown.

Apr. 18. His Busy Day.....2000 ft.
May 26. The Junkman .....2000 ft.
June 23. Cleopatsy .....2000 ft.

### TRIANGLE
1457 Broadway, N. Y.

#### (Keystone Comedies)

Two reels—every Sun.

June 2. The Poor Fish.....2000 ft.
June 9. Flapjacks .....2000 ft.
June 16. Isn't It Warm?.....2000 ft.
June 23. Cupid and the Cop.....2000 ft.
June 30 Pearls Without Price.....2000 ft.

### UNIVERSAL FILM
1600 Broadway, N. Y.

#### (Century Comedies)

Two reels—released irregularly. Feature Alice Howell.

May 29. Her Unmarried Life....2000 ft.
June 26. In Dutch .....2000 ft.
July 17. Choo Choo Love.....2000 ft.
July 31. Hey Doctor!.....2000 ft.

#### (L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.

June 5. Merry Mermaids (Rube Miller, Dave Morris).....2000 ft.
June 12. A Blind Pig (Eva Novak, Eddie Barry) .....2000 ft.
June 19. Romance and Dynamite (Eddie Barry, Rube Miller).....2000 ft.
July 3. Phoney Photos (Neal Burns, Rena Rogers) .....2000 ft.
July 10. The Belles of Liberty (Rube Miller) .....2000 ft.
July 24. Clean Sweep (Merta Sterling, Billie Armstrong).....2000 ft.

#### (Nestor Comedies)

One reel—every Mon.

June 3. Home James (Kathleen O'Connor) .....1000 ft.
June 10. Butter Again (Gale Henry, William Franey) .....1000 ft.
June 17. Passing the Bomb (Eileen Sedgwick .....1000 ft.
June 24. The Borrowed Baby (Wm. Franey, Gale Henry).....1000 ft.
July 1. The Butler's Blunder (Eileen Sedgwick) .....1000 ft.
July 8. Oh! Man (Eileen Sedgwick) 1000 ft.
July 15. The Pursuing Package (Harry Mann, Kathleen O'Connor).....1000 ft.
July 22. Repeating the Honeymoon (Eileen Sedgewick).....1000 ft.
July 29. Brain Trouble (Belle Bennett), 1000 ft.

#### (Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.

June 1. A Ripping Time .....1000 ft.
June 8. There Goes the Bride....1000 ft.
June 15. Stepping Some .....1000 ft.
June 22. The Knockout .....1000 ft.
June 29. Berth Control .....1000 ft.
July 6. Bad News .....1000 ft.
July 13. Shot in the Dumbwaiter..1000 ft.
July 20. Almost Welcome.....1000 ft.
July 27. The Vamp Cure.....1000 ft.

## EDUCATIONALS

### EDUCATIONAL FILM
729 7th Ave., N. Y.

#### (Scenics)

One reel—every Wed.

May 27. What the Ice Age Left..1000 ft.
June 3. Silent Wonderlands of the West (No. 1).....1000 ft.
June 10. Following the Course of the Cayuse .....1000 ft.
June 17. Silent Wonderlands of the West (No. 2).....1000 ft.
June 24. The Heart of Mexico....1000 ft.
July 1. Through the Nation's Parks, 1000 ft.
July 8. Cruise of the Quickern'ell, 500 ft.
Niagara Falls.....500 ft.
July 15. Mount Lassen in Action..1000 ft.
July 22. The Rainbow Bridge....1000 ft.

#### (Ditmar's "Living Book of Nature")

One reel—every other week.

June 3. War Times at the Zoo....500 ft.
June 17. Life in Inland Waters....500 ft.

#### (Cartoons)

One reel—every week.

May 27. Fishermen's Luck (Katzenjammer).....500 ft.
June 3. Up in the Air (Katzenjammer) 500 it.
June 10. Swat the Fly (Katzenjammer) 500 ft.
June 17. Throwing the Bull (Hooligan) 500 ft.
June 24. The Best Man Loses (Katzenjammer) .....500 ft.
July 1. Crabs Iss Crabs (Katzenjammer).....500 ft.
July 8. A Picnic for Two (Katzenjammer) .....500 ft.
July 15. A Heathen Benefit (Katzenjammer) .....500 ft.

### FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

#### (Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.

June 3. War Garden Hints; Building the Liberty Hospital; Cartoon—Bray Studio .....1000 ft.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd .....1000 ft.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson .....1000 ft.
June 24. Animal Studies by Wm. L. Finley; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon by E. Dean Parmlee .....1000 ft.
July 1. Schematography; the Art of Correcting Injurious Postural Habits; With the Deep Sea Angler; Animated Technical Drawing.....1000 ft.
July 8. Helping Humanity to be Healthy and Happy, No. 1; Beauty to Order; The Advanced Art of Dermatology; Cartoon by Wallace Carlson....1000 ft.
July 15. Helping Humanity to be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Garden; Cartoon by Earl Hurd....1000 ft.

#### (Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.

June 3. The Melting Pot of the Pacific .....1000 ft.
June 10. To-Day in Samoa.....1000 ft.
June 17. Yesterday in Samoa....1000 ft.
June 24. The Tonga Isles.....1000 ft.
July 1. Auckland, the Metropolis of New Zealand.....1000 ft.
July 8. Rotorua, The Yellowstone of the Antipodes in New Zealand..1000 ft.
July 15. Among the Maoris of New Zealand .....1000 ft.

### FOURSQUARE PICTURES
729 7th Ave., N. Y.

A Trip Through China (4 parts)..7600 ft.

### GENERAL FILM
25 W. 44th St., N. Y.

#### (Essanay Scenics)

One reel—every week. Scenics of North America.

Banff National Park.....1000 ft.
The Great National Industries of Canada .....1000 ft.
Water Powers of Western Canada.1000 ft.
Grand Canyon of Arizona.....1000 ft.

#### (Progressive)

On a Fox Farm (Educ.).....1000 ft.

### PATHE EXCHANGE
25 W. 45th St., N. Y.

#### (Scenic and Educational)

One reel—every week. Science, Art and Educational.

June 2. Britain's Bulwarks, No. 4; How England Treats Her Prisoners (Educ.) .....1000 ft.
June 9. Britain's Bulwarks, No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.
June 9. Yosemite in Winter (Sc.)1000 ft.
June 16. Britain's Bulwarks, No. 6; Destroyer Raid on Zeebrugge (Top.) 1000 ft.
June 16. St. Thomas (Post-Scenic) 1000 ft.
June 23. Britain's Bulwark, No. 7; Fighting the Hun at St. Quentin (Top.) .....1000 ft.
June 23. St. Croix (Post-Scenic)..1000 ft.
June 30. Britain's Bulwarks, No. 8; Destruction Wrought by the Hun at St. Quentin (Top.).....1000 ft.
June 30. Guadeloupe (Post-Scenic) 1000 ft.
July 7. Britain's Bulwarks, No. 9; King George and Queen Mary Witness the Black Arts of War (Top.) 1000 ft.
July 7. Dominica (Post-Scenic)..1000 ft.
July 14. Our Volcanic Neighbors (Post-Scenic) .....1000 ft.
July 14. Britain's Bulwarks, No. 10 (Top) .....1000 ft.
July 21. East Indians of Trinidad..British West Indies (Post-Scenic)..1000 ft.
July 21. Britain Bulwarks, No. 11 (Canadians on the Western Front (Topical) .....1000 ft.

## FEATURES

### BLUEBIRD PHOTOPLAYS
1600 Broadway, N. Y.

Five-reel drama—every Mon. Feature Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.

June 10. Woman Against Woman (Ella Hall, Priscilla Dean).....5000 ft.
June 17. The Eagle (Monroe Salisbury) 5000 ft.
June 24. The City of Tears (Carmel Myers) .....5000 ft.
July 1. The Empty Cab (Eileen Percy, Franklin Farnum).....5000 ft.
July 8. After the War (Grace Cunard) 5000 ft.
July 15. Winner Takes All (Monroe Salisbury) .....5000 ft.
July 22. Scandal Mongers (Lois Weber, Phillips Smalley, Rupert Julian), 5000 ft.

### CREST PICTURES
(State Rights)
Times Building, N. Y.

Five or more reels—released irregularly. Feature Lillian Walker.

Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

### FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

#### (Paramount)

June 2. Missing .....5000 ft.
June 2. Love's Conquest (Lina Cavalieri) .....5000 ft.
June 9. Viviette (Vivian Martin)..5000 ft.
June 9. Her Final Reckoning (Pauline Frederick) .....5000 ft.
June 16. The Bravest Way (Sessue Hayakawa) .....5000 ft.
June 23. The Firefly of France (Wallace Reid) .....5000 ft.
June 23. A Desert Wooing (Enid Bennet) .....5000 ft.
July 1. The Kaiser's Shadow (Dorothy Dalton) .....5000 ft.
July 1. Sandy (Jack Pickford)...5000 ft.

July 8. The Claws of the Hun (Charles Ray) .....5000 ft.
July 15. The City of Dim Faces (Sessue Hayakawa) .....5000 ft.
July 15. Uncle Tom's Cabin (Marguerite Clark) .....5000 ft.
July 22. The Vamp (Enid Bennett), 5000 ft.
July 29. Less Than Kin (Wallace Reid), 5000 ft.

**(Artcraft)**

June 2. A Doll's House (Elsie Ferguson) .....5000 ft.
June 16. Say, Young Fellow (Douglas Fairbanks) .....5000 ft.
June 16. Hit-the-Trail-Holliday (Geo. M. Cohan) .....5000 ft.
June 23. How Could You, Jean? (Mary Pickford) .....5000 ft.
July 8. Shark Monroe (William S. Hart) .....5000 ft.
July 22. We Can't Have Everything (De Mille) .....5000 ft.
July 29. The Danger Mark (Elsie Ferguson) .....5000 ft.

## FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) .6000 ft.
Tarzan of the Apes (Enid Markey) .8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) .....6000 ft.
My Four Years in Germany .....10,000 ft.

**Petrova Pictures (Mme. Petrova)**

April — The Life Mask .....5000 ft.
June — Tempered Steel .....5000 ft.
—— — Patience Sparhawk .....5000 ft.

## FOURSQUARE PICTURES
729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.

One Hour (Zeena Keefe and Alan Hale) 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird) .....5902 ft.
The Cast Off (Bessie Barriscale) ..3665 ft.
The Zeppelin's Last Raid .....6000 ft.
Those Who Pay (Bessie Barriscale), 6000 ft.
The Belgian (Valentine Grant) ...6000 ft.

## FOX FILM
130 W. 46th St., N. Y.

**(Special Features)**

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.

June 9. Ace High (Tom Mix) ..5000 ft.
June 16. We Should Worry (Jane and Katherine Lee) .....5000 ft.
June 23. The Scarlet Road (Gladys Brockwell) .....5000 ft.
June 30. The Kid Is Clever (George Walsh) .....5000 ft.
July 7. Other Men's Daughters (Peggy Hyland) .....5000 ft.
July 14. Her Price (Virginia Pearson), 5000 ft.
July 21. Miss Innocence (June Caprice), 5000 ft.

**(Standard Pictures)**

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.

Apr. 7. Blindness of Divorce .....7000 ft.
May 5. True Blue (William Farnum), 7000 ft.
May 19. The Caillaux Case .....6000 ft.
June 19. Under Yoke (Theda Bara) 5000 ft.

## GENERAL FILM
25 W. 44th St., N. Y.

**(Duplex Films, Inc.)**

Shame (Zeena Keefe) .....7000 ft.

**(Falcon Features)**

Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Vola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.

Brand's Daughter (Kathleen Kirkham) 4000 ft.
Feet of Clay (Margaret Landis, R. Henry Grey) .....4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4000 ft.
Zollenstein (Vola Vale) .....4000 ft.

**(Hanover)**

The Marvelous Maciste .....6000 ft.
Camille .....6000 ft.
Monster of Fate .....—— ft.

**(Interstate Film Co.)**

The Last Raid of Zeppelin L. 21..2000 ft.

**(Victory Films)**

Triumph of Venus .....5000 ft.

**(Author's Photoplays)**

Her Moment (Anna Luther) .....7000 ft.

**(Cosmofotofilm)**

Hypocrites (Elizabeth Risdon) ...6000 ft.

**(Oakdale Productions)**
(GLORIA JOY)

The Locked Heart .....5000 ft.
No Shildren Wanted .....5000 ft.
Marylee Mixes In .....5000 ft.
Wanted, A Brother .....5000 ft.
Sallie O .....5000 ft.
Little Miss Grown-up .....5000 ft.

## GOLDWYN FEATURES
16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.

June 2. All Woman (Mae Marsh) 6000 ft.
June 16. The Venus Model (Mabel Normand) .....6000 ft.
June 30. The Service Star (Madge Kennedy) .....6000 ft.
July 14. The Glorious Adventure (Mae Marsh) .....5000 ft.
July 28. Back to the Woods (Mabel Normand) .....5000 ft.

**Goldwyn Specials**

Heart of the Sunset .....7000 ft.
Blue Blood .....6000 ft.
Honor's Cross .....6000 ft.
Social Ambition .....6000 ft.

## GREATER VITAGRAPH
1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.

June 10. Find the Woman (Alice Joyce) .....5000 ft.
June 17. The Soap Girl (Gladys Leslie) .....5000 ft.
June 24. The Girl in His House (Earle Williams, Grace Darmond) .....5000 ft.
July 1. Tangled Lives (Harry Morey, Betty Blythe) .....5000 ft.
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) .....5000 ft.
July 15. Love Watches (Corrine Griffith) .....5000 ft.
July 22. To the Highest Bidder (Alice Joyce) .....5000 ft.
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman) 5000 ft.

## HILLER & WILK
**(State Rights)**
Longacre Bldg., N. Y.

Five or more reels—rel. irreg.

Raffles (John Barrymore) .....6462 ft.
Wrath of the Gods (Sessue Hayakawa), 4904 ft.
Battle of Gettysburg .....4808 ft.
Sporting Life (In course of production), —— ft.

## HODKINSON-PARALTA PICTURES
527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.

May 27. Shackled (Louise Glaum), 6000 ft.
June 10. Patriotism (Bessie Barriscale), 6000 ft.
June 24. One Dollar Bid (J. Warren Kerrigan) .....6000 ft.
July 6. Wedlock (Louise Glaum) .6000 ft.
July 27. Maid of the Storm (Bessie Barriscale) .....6000 ft.

## IVAN FEATURES
130 W. 46th St., N. Y.

Five or more reels—every month.

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7000 ft.
Human Clay (Mollie King) .....5000 ft.
Life or Honor (James Morrison, Violet Palmer) .....6500 ft.

## JEWEL PRODUCTION
1600 Broadway, N. Y.

Five reels or more—rel. irreg.

The Doctor and the Woman .....5000 ft.
The Man Who Dared God .....7000 ft.
A Soul for Sale .....6000 ft.
The Girl Who Dared .....6000 ft.

## METRO PICTURES
Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.

June 3. The Only Road (Viola Dana), 5000 ft.
June 10. Social Quicksands (Bushman and Bayne) .....5000 ft.
June 17. The House of Gold (Emmy Wehlen) .....5000 ft.
June 24. A Man's World (Emily Stevens) .....5000 ft.
July 1. Opportunity (Viola Dana) 5000 ft.
July 8. No Man's Land (Bert Lytell) 5000 ft.
July 15. A Successful Adventure (May Allison) .....5000 ft.

**(Specials)**

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.

The Million Dollar Dollies (Dolly Sisters) .....5000 ft.
Lest We Forget (Rita Jolivet) ....8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) .....7000 ft.
Revelation (Nazimova) .....7000 ft.
My Own United States (Arnold Daly), 8000 ft.
Toys of Fate (Nazimova) .....7000 ft.
To Hell With the Kaiser .....7000 ft.

## MUTUAL FILM
220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.

Apr. 15. The Primitive Woman (Margarita Fischer) .....5000 ft.
Apr. 29. Hearts of Diamonds (William Russell) .....5000 ft.
May 27. Social Briars (Mary Miles Minter) .....5000 ft.
June 10. A Square Deal (Margarita Fischer) .....5000 ft.
June 24. Up Romance Road (William Russell) .....5000 ft.
July 8. Ghost of Rosy Taylor (Mary Miles Minter) .....5000 ft.

## PATHE EXCHANGE
25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Morena, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.

June 2. The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland) 5000 ft.
June 9. For Sale (Gladys Hulette, Creighton Hale) .....5000 ft.
June 16. Kidder & Ko (Bryant Washburn) .....5000 ft.
June 23. The Voice of Destiny (Baby Marie Osborne) .....5000 ft.
June 30. A Little Sister of Everybody (Bessie Love) .....5000 ft.
July 7. Annexing Bill (Gladys Hulette, Creighton Hale) .....5000 ft.
July 14. More Trouble (Frank Keenan), 5000 ft.
July 21. Cupid By Proxy (Baby Marie Osborne) .....5000 ft.

## PERFECTION PICTURES
63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.

Uneasy Money (Taylor Holmes) ..5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) .....6100 ft.
Men Who Made Love to Me (Mary MacLane) .....6200 ft.
Unbeliever (U. S. Marines) .....6800 ft.
Ruggles of Red Gap (Taylor Holmes) .....6190 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) ..5400 ft.

## RIALTO DE LUXE
130 W. 46th St., N. Y.

Five or more reels—rel. irreg.

The Unchastened Woman (Grace Valentine) .....7000 ft.
Conquered Hearts (Marguerite Marsh), 7000 ft.
The Window Opposite (Leah Baird, James Morrison) .....6000 ft.

## SELECT PICTURES
729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.

May. The Lesson (Constance Talmadge) .....5000 ft.
May. De Luxe Annie (Norman Talmadge) .....7000 ft.
May. The Ordeal of Rosetta (Alice Brady) .....5000 ft.
June —. The Claw (Clara Kimball Young) .....5000 ft.
June —. Cecilia of the Pink Roses (Marion Davies) .....5000 ft.
June —. Good Night Paul (Constance Talmadge) .....5000 ft.
June —. The Whirlpool (Alice Brady) 5000 ft.

## TRIANGLE
1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.

June 9. Madam Sphinx (Alma Rubens) .....5000 ft.
June 9. The Last Rebel (Belle Bennett) .....5000 ft.
June 16. His Enemy, The Law (Jack Richardson) .....5000 ft.
June 16. Station Content (Gloria Swanson, Lee Hill) .....5000 ft.
June 23. You Can't Believe Everything (Gloria Swanson) .....5000 ft.
June 23. Closing In (William Desmond) .....5000 ft.
June 30. The Painted Lily (Alma Rubens) .....5000 ft.
June 30. The Fly God (Roy Stewart) 5000 ft.
July 7. A Good Loser (Peggy Pearce) 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson) .....5000 ft.
July 14. Hell's End (William Desmond), 5000 ft.
July 21. By Proxy (Roy Stewart) .5000 ft.
July 21. False Ambitions (Alma Rubens) .....5000 ft.
July 28. Golden Fleece .....5000 ft.
July 28. Beyond the Shadows ....5000 ft.

## UNIVERSAL FILM
1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.

June 3. The Model's Confession (Mary MacLaren) .....6000 ft.
June 17. Smashing Through (Herbert Rawlinson) .....5000 ft.
July 1. Hell Bent (Harry Carey, Neva Gerber) .....5000 ft
July 15. Her Body in Bond (Mae Murray) .....5000 ft.

## WORLD FILM
130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

June 3. The Interloper (Kitty Gordon and Irving Cummings) ....5000 ft.
June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love) .....5000 ft.
June 17. The Man Hunt (Ethel Clayton) .....5000 ft.
June 24. A Woman of Redemption (June Elvidge, John Bowers) ...5000 ft.
July 1. The Heart of a Girl (Barbara Castleton, Irving Cummings) ...5000 ft.
July 8. Clarissa (Madge Evans, Johnny Hines) .....5000 ft.
July 15. Tinsel (Kitty Gordon) ...5000 ft.
July 22. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, John Hines, Madge Evans) .....5000 ft.

# NEWS WEEKLIES

## GAUMONT
Flushing, L. I.

**(Gaumont News and Graphic)**

One reel of each a week. Book through Independent Exchange.

Gaumont News released every Tuesday. Graphic released every Friday.

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(Publication Office—6235 Broadway, Chicago.)

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25 W. 45th St., N. Y.

**(Hearst-Pathe News)**

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**(Allies' Official War Review)**

One reel a week, beginning June 24. Official War Pictures from the Front.

## UNIVERSAL FILM
1600 Broadway, N. Y.

**(Animated Weekly)**

One reel—every Wed. News of the week.

**(Current Events)**

One reel—every Sat. News of the Week.

**(Universal Screen Magazine)**

One reel—every week. Magazine on the Screen.

# SERIALS

## GAUMONT COMPANY
Flushing, N. Y

**(The Hand of Vengeance)**

One reel—10 episodes. One a week. Distributed by independent exchanges.

## GENERAL FILM
25 W. 44th St., N. Y.

**(A Daughter of the U. S. A.)**

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

## GREATER VITAGRAPH
1600 Broadway, N. Y.

**(The Woman in the Web)**

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

**(A Fight for Millions)**

Two reels—15 episodes—one every Mon. Features William Duncan, Edith Johnson and Joe Ryan.

## FOURSQUARE PICTURES
729 7th Ave., N. Y.

**(The Eagle's Eye)**

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

## PATHE EXCHANGE
25 W. 45th St., N. Y.

**(The House of Hate)**

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

(Continued on page 105)

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## PICTURE PERSONALS

MILDRED REARDON, formerly of Ziegfeld's "Follies," is getting used to the films at the Diando studio in Los Angeles. It is said that her first experience with the Cooper-Hewitts made her blind for two days.

RAMIREZ TORRES, chief of the scenario department of Pathe Exchange, Inc., now is in Los Angeles, and will be associated with the studios on the West coast that are producing new pictures for Pathe. He will return to New York in September.

GEORGE W. ERDMANN, manager and owner of the Foursquare office in Cleveland, has relinquished his interest in the corporation. Simultaneous with Erdmann's withdrawal came the announcement that Joe Horwitz of the Detroit Foursquare Exchange had purchased half of the interest of the Cleveland exchange and has placed it under the local management of Eddie Fontaine. Fontaine's film interests had also been in Detroit, where he was manager for Pathe. It is the intention of Horwitz to make his headquarters in Detroit, but he will spend each weekend in Cleveland. Erdmann's plans still are unsettled.

JACK HAYS, Paramount salesman, who left Cleveland two weeks ago to learn the art of flying, has had an attack of appendicitis and is laid up in Dallas, Tex.

FRANK ELLIOTT, late of the Paramount poster department in Cleveland, and now in the employ of Uncle Sam, has been on the sick list ever since he reached Camp Gordon, Atlanta, Ga. Elliott's inoculation took so hard that by inverse reasoning he ought to be the healthiest man in the camp when he recovers.

F. S. VAN GORDER has been appointed assistant manager of the Cleveland Vitagraph Exchange, succeeding J. E. Beck, who is in the service. Beck left for Camp Gordon, Atlanta, Ga., less than a month ago, and now comes the news that he has been made a corporal. Van Gorder is an old Vitagraph man. He was on the staff of the Cleveland exchange when Goff, now assistant manager of the New York office, was manager here in 1915, and he has been with them ever since.

MANAGER J. R. JOHNSON of the local Vitagraph exchange has received a card from G. A. Robb of his safe arrival in France. Robb was one of the leading Vitagraph salesmen in Midwest territory and one of the first men to enlist when war was declared.

WALTER BRANDT, whose wide local acquaintance dates back to the time he was box office manager at B. F. Keith's Hippodrome, is now a member of the Goldwyn sales force, covering the northern section of the State. Brandt was the first manager of the Stillman Theater.

OLIVER KEHRLEIN, owner and directing manager of the Kinema Theaters in Fresno, Los Angeles and Oakland, Cal., has returned to San Francisco from Los Angeles after inspecting his theaters and reports business good in each. Mr. Kehrlein will spend the summer in Oakland.

FRED BALSHOFER, director for Harold Lockwood, spent a few days in San Francisco on his return from Montora, where he had been at work on a new Lockwood picture entitled "Carmen of the Sea."

GEORGE ENDERT, one of the most popular exchange men in the Northwest, became manager of the Seattle office of the Universal Film Exchanges on June 15, succeeding J. R. Meldrum, resigned. Mr. Endert was formerly manager for Pathe and Paramount in that territory.

THOMAS P. FOREMAN, formerly a star with the Jesse Lasky Pictures Corporation, who enlisted in the army a year ago, has won a lieutenant's commission at Camp Gordon, Atlanta. Lieutenant Foreman, who has supported such stars as Lou Tellegen, Blanche Sweet, Vivian Martin and Fanny Ward, comes from Hollywood, where he enlisted. He was sent as a private to Camp Kearney, Los Angeles. He has won rapid promotion.

CHARLES GESSNICK, formerly with the Mutual Film Corporation as manager of the Atlanta office, has been appointed Southern manager of Metro Pictures Company, with headquarters in Atlanta.

DONZELLA CROSS has been attached to Universal's Salt Lake office. She has the distinction of being the first "salesman" of the fair sex, and will cover the "mountain territory" controlled by that branch. Miss Cross has had long experience in the film trade and is a graduate of two or three universities.

GEORGE LARKIN, leading man in "The Wolf-Faced Man" serial, is in the hospital recovering from a broken artery in his left leg just above the knee. The accident occurred in the Yosemite Mountains while the company was taking scenes.

A. S. POWELSON has taken the place of Alfred Codolfi as cameraman of the Baby Marie Osborne company at the Diando studios. Codolfi was called to New York on account of the illness of his mother.

NORMAN MORAY has been made assistant manager of the World Pictures New York branch, and Harry M. White, manager of the Indianapolis branch.

CHARLES SIMONE, of Bayonne, N. J., has been appointed manager of General Film Company's New Haven branch, succeeding Irving C. Jaycocks, now in the navy. Mr. Simone has been production and studio manager for several film companies.

ROBERT FAIRBANKS has joined his brother's picture company in the capacity of efficiency executive. Douglas is anxious that his organization employ the business methods characteristic of a large establishment, and therefore closed a five-year contract with his brother. The latter is a Cornell graduate, and has devoted the last ten years to electrical engineering. He is working with Chief Cameraman Hugh McClung on economic stage lighting that will produce a more effective picture, in addition to eliminating the time consumed in shifting lampstands and rearrangement of settings.

MRS. GEORGE K. SPOOR, wife of the president of the Essanay Film Company, presented Unit 380, Illinois Volunteer Training Corps, with a large silk flag, at a military ceremony at the Essanay studios on June 21. The flag was made at West Point of heavy silk, with hand-embroidered stars. It was accepted for the company by Captain Richard N. Woodman. Although the company is officially enrolled in the State organization as Unit 380, it is known generally as the Essanay unit, George K. Spoor having supplied the company with guns as well as a drill hall.

"SMILING JIM" KELLY, now in charge of the General Film Company Exchange at Dallas, has made some changes in the staff. Sol Davis will act as assistant manager of the sales department, C. M. Jagers will be in charge of the special feature, booking and shipping departments, and G. G. Giles will act as auditor.

MRS. CORDELIA HOWARD MACDONALD, who as Cordelia Howard appeared in the role of Little Eva in the original production of "Uncle Tom's Cabin," the first performance of which was given at Troy, N. Y., in the year 1852, has been invited by the Famous Players-Lasky Corporation to be the guest of honor at the initial screen presentation of Harriet Beecher Stowe's immortal story in Boston, the Paramount production starring Marguerite Clark being set for release July 15. Mrs. MacDonald resides at 22 Putnam Avenue, Cambridge, Mass., and is the only member of the original "Uncle Tom" cast still living.

ELLA HALL, known to the film public quite generally and most favorably for past work, has been engaged to support the noted comedian Fred Stone in his first Artcraft picture, "Under the Top." Miss Hall succeeds Wanda Hawley, who was taken seriously ill just as she was about to begin work.

PHIL GOLDSTONE, former manager of several exchanges, and one of the best known film men in Omaha, Neb., has gone to the Great Lakes training station, having enlisted in the navy.

MANAGER C. W. TAYLOR of the Select exchange in Omaha, Neb., is celebrating the birth of a second Norma Talmadge last week. "She weighs nine and a half pounds, and is already proud of being named after such a noted star," he said. The arrival of little Miss Taylor delayed her father's arrival at Chicago for the conference of Select Pictures Corporation executives.

COLIN CAMPBELL, director of Selig's super-features, has been loaned by that company to direct the Jewel production "The Yellow Dog," adapted from Henry Irving Dodge's Saturday Evening Post story. Alfred Allen, who leaped into prominence as "Hell Morgan," is to be directed by Colin Campbell in this.

JOHN C. FLINN addressed the One Hundred to One Club at the Hotel Royalton Wednesday noon on "The Value of Publicity Through Motion Pictures."

A. W. SKINNER, who has been connected with merchandise business in Buffalo for several years, has joined the local Fox forces as a road man.

NAT BARACK, manager of the Indianapolis branch of World Pictures, has entered the army and is now at Spartanburg, S. C.

ARMAND KALISZ, now playing in "The Kiss Burglar," has been engaged by World Pictures to support June Elvidge in "The Love Wraith," under direction of Travers Vail.

SERGEANT M. GILL of the United States Marines, who played the part of the Bible reading sharpshooter in the trench scene of George Kleine's patriotic picture, "The Unbeliever," was among the men reported severely wounded in one of General Pershing's recent casualty lists. It is presumed that Sergeant Gill fell in one of the attacks at Chateau Thierry.


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P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

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# ON THE WEST COAST

By CAPT. LESLIE T. PEACOCKE

METRO STUDIO "CUFF" NOTES—Directed to Metro Studio by Hollywood's oldest inhabitant; corner of Vine Street and Santa Monica Boulevard. He pointed to a big building, and said: "There 'tis"—Went to it—beautiful odor—packing boxes everywhere—great activity—glanced at sign over building—Lemon Exchange—wrong Church and pew—didn't have lemon to exchange, so beat it—looked across the road—Eureka!—Metro Studio! Large as life—crowd of Thespians around entrance, waiting to be cast in picture.

Brer Horace Williams, genial Casting-Director, hailed me with delight—wanted me to play "Lord Kitchener"—one day's work in it, he said—told him I'd rather be Rockefeller for one minute—met the busiest man in the world—George D. Baker, General Manager of the studios, who closely oversees all productions—seems to know everything—fine and practical ideas on same.

May Allison just arrived from New York—prettier than any picture any artist can paint—going to be featured in "The Return of Mary"—Darrell Foss going to support her—Lucky dog, Darrell—Rhea Mitchell going to support Bert Lytell in "Unexpected places."

Bert Dorris, lately Commodore Blackton's right-hand man, busy doping out Unexpected places—a very delighttul feature it is going to be, he says—Danny Hogan, husky "Props," otherwise known as Kid Hogan, great pugilist, and Ted Frenchie, featherweight, mixing it up with Bert Lytell—Bert Lytell some fighter; doesn't need much training.

Peeked into scenario dept;—saw prettiest stenographer in captivity—Miss Driscoll, who can't be persuaded to act—cheeks, natural roses—hair that looks like hair—millions of scenarios everywhere—Scenario Editor Le Vint dazed with work—good man, must have everything just so—Charles J. Hunt, assistant to General Manager Baker, sucking a pipe and working like a Trojan on working script for Bert Lytell production—hasn't been idle a single day since the old Eclair studio days—likes work, so he's safe for ever.

Rosemary Theby tripping around waiting to be filmed in Lytell production—stars supporting Stars in this studio—May Allison gave me her photo—Publicity Manager Robinson swiped it from me—promised to send me one like it—jealous—bet he forgets it—Casting Director Williams still stalking me for Lord Kitchener—safety only in flight—flit while flitting was good.

FATTY ARBUCKLE says he has read the book, "Eat and Grow Thin." He says it can't be done. Fatty is contemplating writing a book himself, entitled "Eat and Grow Rich."

THE LITTLE white canine that co-starred with Charlie Chaplin in "A Dog's Life" has passed away, and the little English comedian now is mourning "a dog's death." He has started his next picture under his own direction, which he has entitled. "Shoulder Arms." More bad news for the Kaiser.

GLORIA HOPE, who played the leading female role in "The Guilty Man," has real Titian tresses, all her own, and which reach to her feet. She is only 5 feet 2 inches, but then, jewels are small.

VOLA VALE and her baby are familiar sights on Hollywood Boulevard. Her husband, Al Russell (William Russell's brother), can talk of nothing else. His friends say he is writing a scenario. So be prepared for production in near future entitled "Father's Love."

WILL M. RITCHEY, scenario editor of the American Company at Santa Barbara, says he is in the market for 5-reel stories suitable for Mary Miles Minter, Margarita Fisher and William Russell.

NELL SHIPMAN'S bustling husband, Ernest Shipman, is paying a flying visit from New York, and is corraling all the independent film productions in sight that are worth while. He reports good results from his handling of the Shorty Hamilton releases. Wm. H. Clifford, who produces the Shorty Hamilton Series, is now contemplating a super-feature, and some big "sets" are being erected at the Clifford Studio.

MARY MILES MINTER is visiting L. A. from Santa Barbara. Her mother, as usual, accompanies her.

JAMES R. SHELDON, the new president of the Mutual Film Corporation, is expected shortly at the American Company's studios at Santa Barbara. Mr. Sheldon is on his way out to give the "once over" to all the studios working for his big organization.

HENRY CHRISTEEN WARNACK, the L. A. Times dramatic critic, is contributing some very fine photoplays these days. A virile stage play is looked for from his pen. He knows human nature.

CHARLIE CHRISTIE, the popular business manager of the Christie Comedy company, has returned from New York after a successful business trip. He is all smiles, having arranged wonderful sales for his brother Al's comedy features throughout the country and in Europe. He says he found that everywhere "slap-stick stuff" is dead.

ISIDORE BERNSTEIN is busy cutting and assembling the sequel to "Tarzan of the Apes" for the National Film Company, of which he is General Manager Izzy says the only way to get a thing done rightly is to do it one's self.

TO BE SERVED with an alcoholic drink at the Alexandria Hotel bar, patrons now have to order something substantial to eat. This explains the reason that so many trousered film favorites seem to be catching up with Fatty Arbuckle.

CHARLES STOCKING is now scenario editor of Triangle. His well-known novel, "The Mayor of Filbert," is being filmed in a feature which is being directed by Christy Cabanne. It promises to be a very strong feature, with an excellent "purpose," as was brought out in Scenario Editor Charles Stocking's forceful book.

LOUISE GLAUM is being directed in a "War Story," from the pen of Francis Paget, by Director Wallace Worsley at the Brunton Studios. Sam De Grasse, Edward Coxen and Joseph Dowling have leading roles in the production.

OLIVER MOROSCO is expected daily to arrive from New York. His local manager general, Donald Bowles, has a busy time warding off local playwrights, and hordes of thespians, all eager to catch the ear and eye of the famous manager. Many will get in, and some, doubtless, will be chosen.

JACKIE SAUNDERS' happy laughter and kindly smiles are sadly missed at Balboa Studio these days. If it wasn't for Fatty Arbuckle and his joyous troupe of comedians, Long Beach would hardly be worth living in. Driest place on the map, with no relief from even the drug stores.

FERRIS HARTMAN has returned to his old love, "Musical Comedy," after taking a fly at the "movie" as a director under Mack Sennett's banner. He has gone on the road with his musical comedy organization, after a successful run of several weeks at the Burbank Theater, the seat of Oliver Morosco's early triumphs.

C. D. ELINOR, who arranged the musical score for "The Birth of a Nation" and "Hearts of the World," has been drafted into the army, and leaves for camp this week.

O. H. STECHAN, secretary and press representative of the Balboa Company, is contributing some mighty interesting articles to the L. A. Times Sunday Magazine.

JACK REICH, late assistant to Director Sherwood MacDonald at Balboa studios, is now a sergeant in U. S. artillery, encamped Somewhere-somewhere.

SYLVIA BREMER, who is playing opposite Sessue Hayakawa in "The Temple of Dusk," the new Haworth-Mutual feature, being directed by James Young (Clara Kimball's late hubby), was voted the most beautiful girl in Australia. Her maid says her figure is even more perfect than Annette Kellermann's; who also hails from the land of the kangaroo. There must be something about the climate of Australia.

GLORIA SWANSON had a narrow escape Saturday. Her new limousine collided with a street car. Her car a total wreck, but, fortunately, the pretty Triangle star escaped with only slight bruises.

BILL STINGER, the quaint, witty poet, whose verses are eagerly read daily in the L. A. Evening Herald, has evolved a set of his verses into a "Poetic Film," to be exhibited at a preview for the press and trade at Grauman's Million Dollar Theater on Thursday morning of this week. It promises to be a distinct novelty.

ANTI-KISSING law has been passed at Long Beach. Five dollar fine for every osculation, from 2-foot flash to lingering fade-out. Hooverized penalty for husbands and wives. As a "Beach Location" Long Beach is being shunned by all M. P. directors. Ocean Park and Venice are reaping the benefit.

SOME CRITICS were adversely commenting on a certain producing manager's comedies in a studio projection room in Hollywood regions. The P. M. stood it for a while, but at last flared up as follows: "You think you're smart Alecks; but let me tell you, my comedies are not to be Laughed at!" Verdict was unanimous.


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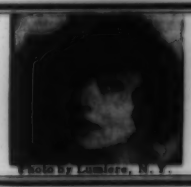
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# THEATRICAL REPORTS

**CHICAGO**—Midsummer attractions in Chicago week of July 14:

Cohan's Grand: "Patsy on the Wing" (2d week).

Cort: Marie Cahill in "Just Around the Corner."

Garrick: "Odds and Ends," with Jack Norworth (6th week).

Great Northern Hippodrome: Stock and vaudeville.

Majestic: Vaudeville.

McVicker's: Vaudeville.

Palace: "Doing Our Bit" (10th week).

Powers': May Robson in "A Little Bit Old Fashioned" (6th week).

Rialto: Vaudeville.

Wilson Avenue: Wilson Avenue Stock Company.

Woods: "Friendly Enemies" (19th week).

Warrington: Walton Pyre Players (stock).

While theater owners are protesting vigorously with the best of legal talent, Corporation Counsel Ettelson, in a letter to the Chicago Theater Managers' Association, says that they must take out licenses immediately under the anti-ticket-scalping ordinance. It is reported that a fight will be made to the finish on a legality of the measure.

John B. Warren, president of the Showmen's League of America, and well known to the "white top" amusement fraternity, died at his Chicago residence, 424 East Forty-fifth Place, Sunday afternoon, June 30, aged 52. Funeral was held Wednesday afternoon, June 3, at Hursen's Undertaking Rooms, 1820 Michigan Avenue, under auspices of the Elks. Burial was in the Showmen's lot at Woodlawn Cemetery, where many of the Hagenbeck-Wallace Circus victims were laid to rest.

Roscoe's Royal Nine, a girl vaudeville act, headed the bill for the Rialto for this week. Countess Verona, fresh from European triumphs, also appeared on the bill. The remainder of the program includes Smith and Garner, Steiner Trio, Lawrence Johnson, Murphy and Klein, Markee and Montgomery, Ford and Goodrich and Robinson and Martin.

McVicker's headlined for the week the Midnight Rollickers, an expansive girl act. Welsh, Mealy and Montrose, comedians, are also on the bill. The remainder of the program is Frank and Milt Britton, Lee Fung Foo, Barto and Silver, Yule and Foster, Octavio Handworth and Company, Minetti and Sidelli, and Jackie and Billy.

As yet no report has come from the Majestic, Rialto, McVicker's or Great Northern Hippodrome as to closing dates for the summer. The probabilities are that these houses will remain open all summer.

The Barnum and Bailey Circus gave performances at White City, July 12-13-14. A long parade was given Saturday morning on the South Side. It seems to me that the B. and B. were not as liberal in their lithograph and newspaper advertising as in former visits here. A serious shortage of labor is retarding the progress of the show.

The known dead in the Hagenbeck-Wallace Circus at Ivanhoe, Ind. recently, is sixty-five. Worst wreck known in circusdom. George Donahue, acrobat, and John Nelson, trapeze performer, are the latest to die of their injuries. The circus is now in North Dakota making some big jumps.

The De Luxe Theater on Wilson and Clifford Avenues, has closed its doors for a few weeks. During this time a thorough renovation will take place and next fall a new balcony, lighting equipment, decorations and screen will greet De Luxe patrons.

The Orpheum, at Rockford, has closed for two weeks. W. A. Atkins.

* * *

**GRAND RAPIDS** — Ramona Theater: Good bill this week with several acts of headline caliber. The skit, "Exemption," is featured. Worden Bros. billed as "Upside Down Foot Jugglers" received an ovation for their clever work, such as is seldom accorded an acrobatic act. Kenneth Hughes, the five-year-old boy genius, after finishing his act, made a strong plea for war stamps, started the ball rolling by buying one himself, and had the audience with him for several hundred dollars. Others on the bill drew their share of applause.

U. P. Sharpe, Jr.

**TICKETS**
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**LOUISVILLE**—Fontaine Ferry Park, Louisville's attractive open air resort, is enjoying an excellent season. The weather has been ideal and as the attractions offered have been good the natural result followed. Paulsen's Band gives two concerts daily, a fine vaudeville program is provided in the theatre and the restaurant, swimming, dancing and other special features contribute to the satisfying whole.

The Redpath Chautauqua annual summer engagement at Louisville's wide-awake suburb, Crescent Hill, occurs July 9-16. An unusually strong bill is announced, including an opera company numbering thirty, which gives "The Chocolate Soldier" under canvas.

Appearing at the B. F. Keith National Theater, week July 7-13, are McCormack and Doherty, Ben Smith, Krema Brothers, The Big City Four Quartette and Ed. F. Reynard, the ventriloquist.

Louisville people read with interest the account of the marriage of Orrin Johnson to a wealthy widow in the East. Johnson is a native son who has always expressed himself as proud of the "Old Kentucky Home."

David W. Griffith, the big producing man in the moving picture world, spent several days here recently, and was much lionized. He is pleasantly remembered in this city as a member of the old Meffert Stock Company a number of years ago.

There was also interest felt here in the announcement of the marriage of Charles Neville Buck, the novelist and dramatist, to Mrs. Margaret Field de Motte, a former member of a theatrical company that presented one of Mr. Buck's plays.

Charles D. Clarke.

* * *

**BUFFALO**—Shea's vaudeville house, commencing on Monday will celebrate Anniversary Week, for which event the theater has been put in festive attire. On the anniversary program will be Richard Madden and company in "Where Things Happen," Andrew Toombs and Rene Parker, late features of "Flo Flo"; Henri Henlere, assisted by Ethel Delere in "Pianoflage"; Mr. and Mrs. Mel Burne in "On the Fourth Floor," Emma Stevens in a "1918 Song Revue," Foley and O'Neil in songs and dances, Jean Duval and company in "Gems of Art," and the Leo Zarrell Duo, athletes.

The Lyric Theater, presenting vaudeville and pictures, will close to-morrow evening for the summer season. Manager Charles H. Bowe had the soldiers and sailors in Buffalo as his guests during the week, when the U. S. uniform was the "ticket of admission."

Charles B. Taylor.

* * *

**TORONTO**—Hippodrome, July 1 to 6: the bill is varied and good this week, especially Eddie Gerard and company in their comedy from "Alley to Broadway." Marie Shannon, also Conrad and Mayo, pleased.

Loew's, July 1 to 6: Thought transmission by Frescott, assisted by Miss Hope Eden, is the feature act, but we have had such a surfeit of the speakers of the future that they fail to interest. Saxton and Farrell and O'Connor and Dixon were entertaining. Geo. M. Dantree.

* * *

**NEW HAVEN**—Theatrically, New Haven is vacationing. Only two vaudeville houses are open to supply the eager public with amusement. New Haven, however, is well supplied with summer resorts, of which Savin Rock is the most prominent.

Poli's Palace has started "stunt" nights, at which six local amateur acts are allowed to appear, after which they are given bookings on the Poli Circuit if successful. It is more fun than a bargain counter, and S. R. O. is up by eight o'clock every Tuesday night. Jack Henry and Goldie Collins, ably assisted by William Pollard and the Rosebud Chorus, presented a one-act musical comedy as the vaudeville headliner. It was a well-done act, the idea being good and the music tuneful. "There Seems To Be Something About You" sold well in the lobby. The act was billed "Oh, That Melody!" Despite the fact that he was only second on the bill, Bob Murphy, song writer and actor, held the stage for much longer than the allotted time. Even when he said, "I hope you folks aren't as warm as I am!" the audience refused to let him go. He recited some of Kipling's and Service's War Poems as an added feature. He is composer of "Just a Little Bit of Sunshine." Sterling Marguerite Trio and Kinkel and Mae filled the bill.

Hellen Mary.

* * *

**DAYTON**—Plans for the remodeling of the old Auditorium Theater on East Fourth street have been completed, and are on file in the office of the Builders' Exchange in the Arcade, and before long this city will have a theater presenting high-class dramatic and musical comedy attractions. It will have a seating capacity of 1,001. There will be sixteen large boxes. On each side of the theater are small lobbies for box entrances.

**SPOKANE**—Auditorium: "Oh, Boy!" played to good business July 3 and 4. Pantages: "Quakertown to Broadway" headed the bill. Others were: Al Wohlman, "The Spy Nest," Emily Darrell, Coscia and Verdi and the Three Bartos.

Hippodrome: "An Aeroplane Elopement" headed first half of bill. Others on the program were: Cole and Denahy, Vance and Taylor, Undine Andrews and the Theodore Trio. Second half contained "The Singing Teacher," Four La Farras, Benny Harrison and company, Wells and Crest, Delphine and Rae and La Emma.

The new Pantages Theater, built at a cost of $150,000, and embodying the latest word in playhouse construction and convenience, opened its doors this week without the formality of dedication exercises. Alex. Pantages, owner of the theater, announced that there would be no formality, owing to war conditions.

The theater seats 1,500, and capacity houses have greeted the performers at every show this week. Floral offerings to the management and congratulations by Wire, letter and 'phone have featured the week, testifying to the popularity of the local manager, E. Clarke Walker. The theater is the twelfth house built and owned in whole by Mr. Pantages, who makes his headquarters at Seattle. The stage equipment is the most modern obtainable, with special features for the comfort of performers. Ren H. Rice.

* * *

**CINCINNATI**—Ice Skating Exhibitions are growing in popular favor at the Zoo Gardens. Bror Meyer and Emmy Bergteldt were newcomers week of July 1, and made an instant hit with their rhythmic dancing. The Paulsens remain over, and Bill Small, comedian, replaces Jack St. Pierre. Big crowds prevailed July 4. Week of July 7 the Zoo will try the experiment of summer vaudeville, and if it goes well Manager Miller will arrange for more later on.

It is strange how rumors travel. Somebody started a report that Chester Park and Coney Island were to close July 1 on account of poor business. There was no truth in it, of course, for business has been ahead of last year so far, but the report became so insistent that the management of both resorts felt called upon to make a public denial.

Wm. Smith Goldenburg.

* * *

**SEATTLE**—Metropolitan: "The Wanderer" was presented during the week of June 30, and did good business.

Pantages: Week June 30: Marty Brook's latest musical comedy tabloid, "The Handicap Girls," featuring Johnny Morris, Eddie Parks and company was the headliner. Others included Patricola in new and lively songs; Hoyt-Hyams Trio in a comedy called "Just for Fun"; Bernice Howard and Jack White in "Gadabouts"; Jane Ward and Billy Cullen in song storiettes, and Archie Onri in novelty bits.

Palace Hip: The Six Proveanies, presenting one of the most sensational bicycle acts in vaudeville, was the feature of a strong program at this theater.

Oak: Monte Carter and his musical comedy company in "Izzy the Tourist," was the attraction.

Sells-Floto Circus gave four performances June 24, 25 to good business. June 25 the management presented Madame Sarah Bernhardt, who was appearing in vaudeville in this city, with a cub lion.

Caroline Mendell.

## DATES AHEAD

### DRAMATIC

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
MAN Who Stayed at Home: N.Y.C., April 3—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TIGER Rose (David Belasco): N. Y. C. Oct. 3, 1917—indef.

### OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HITCHY Koo, 1918 (Raymond Hitchcock): N.Y.C. June 6, 1918—indef.
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.
ZIEGFELD Follies (F. Ziegfeld, Jr.): N.Y.C. June 18, 1918—indef.

**PORTLAND, ORE.**—Sarah Bernhardt, at the Orpheum, was the big attraction before the Fourth. She packed the house to the walls at every performance.

"The Wanderer" played a week at the Heilig to fair business.

Pantages enjoyed a good week with "The Follies of Today" as the headliner. George M. Rosener made a real hit with his character parts.

The Hippodrome offered "The Peerless Potters" as the vaudeville headliner. The Strand featured McWilliams, Baldwin and Stendahl on the vaudeville bill. Both houses did a big business.

The Lyric Musical Comedy Company scored with "Poppyland," amusingly enacted and sung by Dillon and Franks and chorus.

At the Oak Park Auditorium, "The Beauty Ship," in which Will H. Armstrong and Henry Sheer and chorus shone, fully satisfied large audiences at every performance.

A 500-seat theater is being erected at Salmon, Idaho, for A. A. Smith.

John F. Logan.

## DIR. OF RELEASES

(*Continued from page* 101)

### UNIVERSAL FILM
1600 Broadway, N. Y.

**(The Bull's Eye)**
Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

**(The Lion's Claws)**
Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

## SHORT SUBJECTS

### GENERAL FILM
25 West 44th St., N. Y.

**(Blue Ridge Dramas)**
Two reels

The Return of O'Garry.....2000 ft.
Mountain Law .....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Garry Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.

**(Judge Brown Stories)**
Two-reel comedy-dramas.
Series of 20 productions written and supervised by Judge Willis Brown.

Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.
The Three Fives.....2000 ft.
Kid Politics .....2000 ft.

**(O. Henry Stories)**
Two or more reels—comedy-drama. Features Patsy DeForest, Jean Paige, Adele De Garde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evart Overton, Chet Ryan, Walter McGrail, Alice Terry, Edward Earle, Agnes Ayres. Prod. by Vitagraph.

The Purple Dress (Agnes Ayres and Evart Overton) .....2000 ft
The Enchanted Profile (Agnes Ayres and Evart Overton).....2000 ft.
The Girl and the Graft (Florence Deshon, Adele De Garde, Edward Earle) 2000 ft.
Sisters of the Golden Circle (Agnes Ayers, Alice Terry, Edward Earle) 2000 ft.
The Brief Debut of Tilby (Alice Terry, Betty Blythe, Wm. Shea).....2000 ft.
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle)..2000 ft.

**(Wolfville Tales)**
Feature Patricia Palmer and Bob Burns.

Cynthiana .....2000 ft.
Tucson Jennie's Heart.....2000 ft.
The Coming of Faro Nell.....2000 ft.
Faro Nell, Lookout.....2000 ft.
Dismissal of Silver Phil.....2000 ft.

### MUTUAL FILMS

**(Outing-Chester Pictures)**

June 30. Ex-Cannibal Carnival....1000 ft.
July 7. Kaieteur .....1000 ft.
July 14. Mountaineering Memory..1000 ft.
July 21. Zuni Kicking Races.....1000 ft.
July 28. A White Wilderness....1000 ft.

### UNIVERSAL FILM
1600 Broadway, N. Y.

Two reel—railroad dramas featuring Neal Hart and Helen Gibson. One subject each week.

June 17. Quick Triggers (Neal Hart), 2000 ft.
June 24. Play Straight or Fight (Helen Gibson) .....2000 ft.
July 1. Naked Fists (Neal Hart) 2000 ft.
July 8. The Branded Man (Helen Gibson) .....2000 ft.
July 15. The Shooting Party (Mignon Anderson) .....2000 ft.
July 27. The Pay Roll Express (Helen Gibson) .....2000 ft.


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Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100.
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